

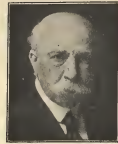
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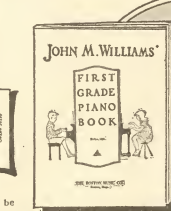
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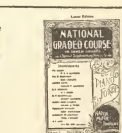
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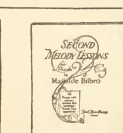
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## Etude Letter Box

## Helps To Teaching Young Pupils

## TO THE EDITOR:

I think we teachers often fall in giving pieces that are too difficult. If a piece has been hard and tedious, follow it with something easy and fun, in which all the details of expression and phrasing may be brought out with freedom, thus allowing some individuality of the pupil to be developed.

The most effective method I have found in dealing with a poor learner is to tell the pupil that every mistake will be counted, wrong notes, wrong time, wrong phrasing. Then the pupil's pride comes to the rescue and he puts forth an effort.

This publishing endeavor with proper relaxed muscular conditions is the only work that gets real results.

When a new piece is to be memorized care should be taken to assign an amount that corresponds to the child's mental ability. Perhaps only two or three measures is enough at first, but they must be played until perfect.

Sometimes pupils, after practicing a piece a week, will know the piece but not know the key in which it is written. Such carelessness should be censured sharply. Even beginners can be taught the tonic, sub-dominant and dominant in their pieces. In four-four time the eighth notes may be compared to words with two syllables like "ma-ting" or "lauch-ter," and sixteenth notes with words like "beau-ti-fully" and "ex-pres-sively."

A system of marking mistakes with a red or blue pencil is also a stimulant to the child. The difficult passages may be enclosed in parentheses for exercise to be practiced slowly to develop technical ability and correct fingering, then more quickly for ease and rhythm.

Yours truly,  
W. L. BACHAUS

## The Road Game

## TO THE EDITOR:

Although I expect the studying and teaching of music to be my life work, I sometimes find the necessary hours of practice rather tiresome, so I play a game as I master my pieces. This is my game.

I hold a hard road with my teacher. I sign a contract with my teacher, saying that I will have my solo learned by a certain date. The first thing toward the work of my road is getting the hand on which to hold the road. This consists in getting a good idea of the sharps and flats, changes in rhythm, and difficult measures which I recognize at sight. I put special study on these that I may go ahead and not lose any time after I start work on the hard road. This is when my hours of practice become play. I count every measure and do not leave it until I can play it perfectly. When I come to a tricky measure I put a small sign over it; then before I reach that measure I see the sign and take particular caution and try to play it correctly.

Nearly every piece has a few difficult lines, and almost every strip of hard road has bridges. So I also construct bridges over my road. By doing this I put special care on studying, practicing and practice these places until I can play them with ease and assurance. The bridge has served its purpose. It would be tiresome to ride and never come to any town, so every change of key is a town.

Then my road is complete. My contract is fulfilled and my goal is reached. I have an satisfaction in playing my piece with ease; for I am sure it is correct as I am in saying it was fun to learn it.

EDITH KARR (Age 13).

## Musical Smiles

## Good Eats

REGINALD DE KOVEN, at his daughter's wedding breakfast, in New York, praised the appetites of musicians.

"Being fine, healthy fellows," he said, "musicians always have good appetites. You know, perhaps, what Rossini once declared.

"If I am to dine on roast turkey," said Rossini, "there should be only two at table—myself and the turkey. If, however, it is a question of grilled chicken, then the company should number three—myself and two chickens."

Scrambled Geography

A VAUDEVILLE entertainer, who was looking for a song to feature, was observed

## Song Up-To-Date

I just passed by the ex-Kaiser's home and heard him singing.

What was he singing?  
Ain't gonna reign no mo'—Texas Ranger.

## Did Beethoven Jazz?

## By E. L. Selwyn

CONCERNING the origin of the "Merry-making of the Country Folk" in Beethoven's "Pastoral Symphony," Thayer quotes Schindler in the following effect:

"There are facts to tell us of how particular was the interest which Beethoven took in Austrian dance-music. Until his arrival in Vienna (1792), according to his own statement, he had not become acquainted with any folk-music save that of the mountains, with its strange and peculiar rhythms. How much attention he afterwards bestowed on dance-music is proved by the catalog of his works. He even made essays in Austrian dance-music, but the players refused to grant Austrian citizenship to these efforts."

In the Tavern "To the Three Ravens" in the *Vorder Brühl* near *Milting* there had played a band of seven men. This band was one of the first that gave this young musician from the Rhine an opportunity to hear the national tunes of his new home in an unadulterated form. Beethoven made the acquaintance of the musicians and composed several sets of *Laendler* and other dances for them. In

the year mentioned (1819), he had again complied with the wishes of the band. It was present when the new opus was handed to the leader of the company. The master in high good humor remarked that he had so arranged the dances that one musician after another might put down his instrument at intervals and take a rest, or even a nap. After the leader had gone away full of joy because of the presence of the famous composer, Beethoven asked me if I had observed how village musicians often played in their sleep, occasionally letting their instruments fall and remaining entirely quiet, then awakening with a start, throwing a few vigorous blows or strokes at a venture, but generally in the right key, and then falling asleep again; he had tried to copy these poor people in his "Pastoral Symphony."

Schindler then refers to the well-known passages in the movement in question, particularly the passage for the second bassoon which comes in at the cadences with what are apparently the only notes it has available—F, C, F.

"Is the curse of the popular music of today rather its obsession by rhythm—the physical element in music—to the disbe-

ment of melody and harmony, the elements which are the brain of music?"—A. J. Shelton.

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In the November issue of THE ETUDE Mr. Mark Hambourg, distinguished Anglo-Russian Virtuoso, will present a lesson upon the Schubert Tausig Military March. In every instance carefully edited editions of the composition are printed in THE ETUDE Music Magazine with cross references to the lesson.

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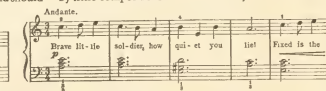
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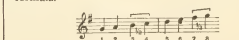
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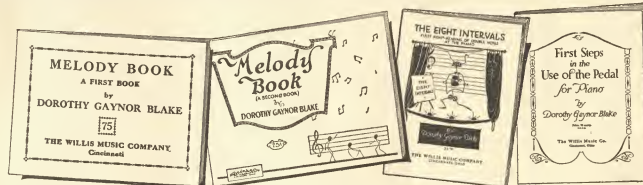
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## Letters from Interested Readers

### Music as a Means of All-Round Development

To THE ETUDE: Of all the arts music is the best means of giving all-round development of human powers, this is education of soul, mind and body united. Man struggling with the difficulties of his instrument is compared to an army overcoming a strong enemy. The soul army general sends his eyes and sounds to instruct the mind as captain to command the ten fingers as soldiers. If all the necessary forces are on duty, transcending strains of force are on duty, the battle is won; but if any one of them is wanting there is only partial defeat of the enemy. Can we conceive any other study that demands the same simultaneous exertion of all one's powers to their limit? Some one has truly written in THE ETUDE, "Music is an art may be best approached through the piano." There is nothing in the literature of music that cannot be explored through the piano. It is for this reason that I feel very strongly that every one who desires to study music, whether the design is professional or amateur, should, at first, strive to gain a certain pianistic facility. The ability to play the piano, if merely for exploring purposes, is a valuable possession for anyone in these days, when there is such a world interest in music. Except drama, music is the only fine art which has been recognized as the right medium. "Music is always increasing in favor with Americans, becoming a 'possession' and not an 'importation.' I believe with you to claim for it the enviable position of our best means of education."

MARY M. PLEASANTS.

### Musical Fairy Stories

To THE ETUDE: Some people are quick to criticize teachers who seek to make play out of elementary musical education by telling fairy stories, playing games and in other ways appealing to the child nature. These fault-finding parents and friends of the pupils believe that since the road to success in music is long, hard, and unattractive, a game, children should not be started off with the wrong conception of the task that is before them, and that in place of myth and fable, which are told merely to interest the child, stories from the lives of the musicians should be given. Musical biographies, which can be made exceedingly interesting to children, form a foundation for more advanced studies in biography and appreciation, but fairy stories have no educational value. These arguments are sounder in theory than in practice; because children live in a world of fancy which forms

such a vital part of their young lives that nothing can appeal to them. The fairy world is the only world that the child has experienced, and it is therefore, the only world which is understandable to him. For the interest and healthy progress of the young child, a few elves and sprites are almost indispensable.

H. O. BATES.

### Cheer for "Shut Ins"

To THE ETUDE: The late numbers of THE ETUDE were unusually welcome, as they arrived while I was recovering from a sprained back and wrist, recovering from the "Development of the Hand in Piano Playing" by E. A. Schubert, was just what I needed. It reminded me of Rubinstein's almost deformed hand and of Grieg's crushed beneath a wagon, and I could only feel thankful that my left wrist was merely dislocated.

I gathered both information and inspiration from the wealth of THE ETUDE's pages. The articles on "Music and Labor" in the June issue, were most encouraging; for I have always believed in the new music in all branches of life.

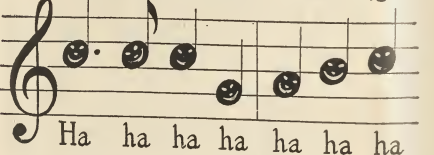
"How to Overcome Nervousness" by Pirral gave very helpful suggestions. One article seemed to me to lay too great value on the discovery of talent by the ear. In working with young piano students I have found that an untrained ear does not easily detect small variations in pitch or in time duration and that intelligent training often rapidly develops this ability. True individuals who have considerable tone and sensitive ears often lack other essentials of musicianship. Pupils sometimes remain apparently hopeless for six months or more and then develop facilities one would not have dreamed of being there.

Tests of rhythm, to be within the grasp of children, should be confined to dances and marches. An interesting test which brings out the imaginative side of the character is what might be called the "mood test." For this each piece as a gay peasant dance, a funeral march, wedding march, nocturne, scherzo, military march, and fantastic or descriptive pieces are useful. The children will record briefly the impression made on them by each piece.

Music should be a part of the child's school life, from the time he first steps into the kindergarten room. The singing, the dancing, the marching, the skipping, and the clapping of hands outwards in all other means of developing a sense of rhythm and pitch.

With best wishes for your continued success, KENNEDY, JON P. (Mabo)

## THE LAUGHING CHORUS



Adaptable

Professor Fugue.—When will it be convenient for your daughter to take her music lesson?

Dad.—Any time when I'm not at home.

A Good Excuse

Little Bobbie would not sing in school. His teacher insisted that he do so or give a reasonable excuse.

Bobbie (half-sobbing): "I don't want to sing, 'cause mother says I sing just like Dad, and you ought to hear him."

A Cheerful Prospect

Will R. MacDonald, of Washington, once rented a farm a few miles outside of the city to escape the noise of town, but he soon tired of looking after the place.

"I'm going to hire a manager, to look after this farm," he told his family, at breakfast one morning. "Then I won't have any more trouble. He can occupy a room on the top floor, and we will all have a quiet, easy time."

MacDonald leaned back and smiled serenely in anticipation of the coming rest and peace.

That night as the new manager passed through the hall, on his way upstairs, MacDonald stepped out and asked him if he cared?

"No, thank you," replied the fount of rest and quiet. "I have a flute on which I always practice two hours before going to bed."

Speeding Up

Farmer Oats, at a concert, during the performance of a duet, remarked to his friend:

"D'ye ken, Tammas, now it's got to ten o'clock, they're singing two at a time, so as to get done sooner!"

Say it with Music

They had courted for fifteen years and yet neither of them would as much as name the happy day. So one evening after supper she began to play on the piano. He asked her to play something sweet and touching, so she played "Darling, I Am Growing Old." He took the hint and proposed.

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# Music on the Other Side of the World

An Interview with the Noted Virtuoso Pianist  
MISCHA LEVITZKI

[EDITOR'S NOTE.—Mr. Levitzki has just returned from his tour of the Orient, where he has met with extraordinary artistic success. One of the youngest of the recognized great pianists, he is also one of the most

"towered." His travels have taken him to many far off places and his brilliant and alert mind, he has made observations which are of the keenest character and of very great interest to musical readers everywhere.]

school. Unlike the country child, the summer to the city child becomes a dreary period indeed; and the naturally active child mind lingers eagerly to get to work.

There is really no comparison with the work done in the schools of today and in our forefather's days. The pupil of today is expected to accomplish far more in a shorter period. In most cases he does it and does it with a relish.

A parallel condition exists in music teaching. Music teaching has become a great calling. Its representatives prosper in relation to their efficiency. The same may be said of musical publications. This has tended to make the work prepared for the pupil practical and entertaining—a thousand times more entertaining than it could have been a generation ago.

Music has come into the school bell. Instead of being a horrible clanging sound which made children shudder, they now run joyously toward it.

## Sesqui Now in Full Swing

WE HAVE had the keen pleasure of shaking hands with great numbers of our friends who have come to see us from all parts of the United States and the world at large, while visiting the Sesqui-Centennial Exposition in Philadelphia.

The projectors of this immense exposition were urged to open it early in the season to accommodate many visiting conventions, though the work upon the huge enterprise was only partly completed.

At this date, however, the exposition is in full swing; and a very astonishing and beautiful exhibition it is. The exhibits are reported to be valued at some \$300,000,000. Gorgeous in color, rich in educational significance, filled with human and patriotic interest, the vision of Mayor Freedland W. Kendrick is now triumphantly realized. The exposition is splendidly conducted by the director, Mr. E. L. Austin.

When you come to Philadelphia be sure to call at our display right at the main entrance of the Liberal Arts Building which is located at the entrance of the great exposition itself. We shall also be glad to welcome you at our main offices at 1712-1714 Chestnut Street. Make this your headquarters. Direct your mail here if desired. Let us serve you in any possible way.

THE ETUDE MUSIC MAGAZINE contribution to the celebration of one hundred and fifty years of American independence is a beautiful souvenir book of sixty-eight pages with three-color cover. It is entitled:

"Two Hundred Years of Musical Composition in America."

This souvenir is entirely free to readers of THE ETUDE who make requests for it. It contains over four hundred pictures of American composers and sixteen pieces of the best music. It is the kind of souvenir you will want to keep permanently in your library, as such collection has heretofore been published

## Orbits

Every great piece of creative or interpretative art moves in an orbit divine.

This thought is so vast that it is difficult to encompass it with words.

Consider such a marvelous work as the "Fifth Symphony" of Beethoven. After hearing this masterpiece over and over, we at no time are left with a feeling that at any point has the great composer fallen short of the demands of a permanent work of art; and what is really more important, never has he exaggerated his spiritual message. His *Creation* moves in an orbit, moves with the inflexibility of Fate, moves without apparent effort. Every moment it fills the human soul with satisfaction, with artistic contentment. By this very orbit do we determine its eternal character.

No less perfect are the orbits of Gray's *Elegy*, Raphael's *Sistine Madonna*, Shakespeare's *Hamlet*, or Rodin's *Thinker*. They have so completely filled their artistic orbits that millions of men and women have found unending gratification in them.

Bach, Handel, Mozart, Haydn, Schubert, Schumann, Liszt, Chopin, Wagner, Brahms, released great works from their

souls; and who would change a note to break the lines of their orbits? This cannot always be said of all of the works of the masters. Handel often lapsed from his own ideals. Works produced under such conditions have properly disappeared just as did numerous compositions of Rossini, Raff, Meyerbeer, Rubinstein, Mendelssohn and others. Even Wagner could write a "Centennial March" hardly ever touching the orbit of his eternal gifts.

As in musical creation, the interpretative artists are great or mediocre in so far as their performances move in orbits approximating human artistic perfection. Hear some of the records of Caruso singing, *Vesti la giubba* from "Pagliacci." Every note seems to follow an orbit as predestined as that of Saturn. Never is there a phrase delivered without the proper relation to the whole. Never is the tempo distorted. Never are the climaxes too loud. Never do the tones falter. With all this there is no suggestion of mechanical perfection. Caruso has created an orbit as natural and as wonderful as any of the firmament. Exact perfection is mechanical. The interpretation of a great work must move in a human orbit.

The alert teacher, the bright student will find a great lesson in considering interpretations in the future from this standpoint. Was the orbit described as though it followed some eternal design? Was every note delivered in its proper place, at the proper time, with the proper tone, accent and rhythm, so that at no moment was there any sense of shortcoming or exaggeration but instead a sensation of complete artistic satisfaction such as we expect at all times from Hofmann, Kreisler, Batistini, Casals, or Schumann-Heink?

## Sticking on the Job

"La donna alla finestra, la gatta alla minestra." So runs the old Tuscan adage—"While the housewife's at the window, the cat gets into the soup."

We have always held that it was a very fine thing for the teacher to be broadly interested in community affairs. Yet we have known musicians who spent so much time running from club to club, and from meeting to meeting, that there was no time to attend to business.

Music teaching is a calling which demands very close and constant attention. It calls for the most painstaking attention to the broad problems of pedagogy, the most careful consideration of the individual needs of the pupil, and, finally, incessant contact with the output of the publisher, so that the very latest thought and materials in the field of music teaching may become instantly accessible.

Do your share in the development of the musical interest of the community. Feel yourself a part of the larger life of the neighborhood in which you live. But in doing this, remember that your calling, like all others, has one main road to success and this is paved with the hard stones of strict attention to the real business of teaching.

## An Editorial Joy

This month the editor of THE ETUDE celebrates his nineteenth birthday in the sanctum. The privilege of editing THE ETUDE MUSIC MAGAZINE, while it has incurred great obligations, incessant labor, and sometimes seemingly unavoidable trying situations, has nevertheless been an ever-expanding joy. This is largely due to the keen interest, friendship and remarkable appreciation of the readers themselves who have been so ready to express their feelings and, at the same time, to help coming generations.

We are now making extensive plans to make THE ETUDE larger, stronger, more entertaining and more practical in the future than ever before. You, the readers of THE ETUDE, have been so loyal, so fine in your support, that our only feeling is that we cannot do enough for you. The entire staff of THE ETUDE is imbued with this sense of warm gratitude for your active and valuable cooperation. Editing THE ETUDE is a delightful adventure to us. We enjoy every moment of it.

"IT IS VERY difficult for the casual musical player or the amateur to appreciate the extent of interest in the tone-art throughout the world at the present time. We are all inclined to estimate musical values by our own surroundings and fail to vision the interest of other peoples in other lands. It is my deep conviction that in the Orient the great awakening which is attending trade, manufacture and other interests will be followed by enormous opportunities in the field of music and these opportunities will not be developed merely among those pioneers from Europe and America who have ventured into the lands of the Rising Sun and established an Occidental civilization there, but they will exist in the minds and hearts of the natives, who are just now feeling the wonderful urge for cultural expansion.

"A trip to the Orient is always a fascinating experience. To the touring artist, the element of adventure becomes continually more and more fascinating, despite the many difficulties and often disagreeable incidents of travel. As one voyages over the Pacific, thoughts naturally center upon Hawaii. There is a saying that 'God dropped a little bit of Heaven on earth and called it Hawaii.' Surely when one encounters the gorgeous tropical atmosphere of that lovely island and realizes that here, all, it is an American island, governed by Americans, it does seem like a little section of Paradise. As far as the civilization and the external conditions relating thereto are concerned, you would hardly realize that you are not playing in Los Angeles or, let us say, Miami.

"But still, there is something different in the life, even if one gets but a glance of it. There is the great Japanese and Philippine population evident everywhere. My experience in Hawaii seems like a delightful dream.

## Concerts Between Boats

"THE TIME of the concert was arranged to suit the arrival of the boat, because many artists stay there but one day, while the boat stops on its voyage to the Orient. The boat arrived at nine o'clock and the concert was arranged at noon. It was held in a fine, modern theater, accommodating some 1800 people. The audience was very largely American, with a small native attendance. The standard of appreciation was exceptionally fine.

"I was whisked around town and over the island before and after the concert and taken to the famous beach at Waikiki, where I went in swimming. There is probably no water in the world so wonderful as that at Waikiki. It is like liquid velvet. I have been in swimming at many different places in America, in Europe and in the Orient, but the water at Waikiki is unforgettable. In fact, when I reached the boat in time to sail at four o'clock, after just seven hours in Hawaii, including a large concert, it was difficult to realize I had enjoyed so much in one day.

## Australia and New Zealand

"TOURING in Australia and in New Zealand is one of the greatest experiences in an artist's life. The big cities of Australia—Sydney, Melbourne, Brisbane, Adelaide and Perth—and those of New Zealand—Auckland, Wellington, Christ

Church, and Dunedin—are very interesting. Of course, there are many smaller and delightful cities. It is a very great surprise for the American and European artist to find that the Australians are perhaps the most enthusiastic devotees of music in the world today. Their taste for the best is developed to the highest standpoint. They are very independent in their judgment. No matter how great the reputation of the visiting artist may be in other lands, and no matter how many overtures may have been made by glib press agents, the Australian and the New Zealander judge strictly for themselves. And they have remarkable judgment in all matters musical and theatrical. If the artist is not worthy of their appreciation, they do not hesitate to say so in no uncertain terms.

"Australia, at the present time, is no place for second-class musical material, for such is doomed to failure. They are probably more careful in their consideration of musical points of excellence than in any other place in the world. They have excellent educational facilities.

"When in Sydney, during my Australian tour in 1921, I visited the Conservatory, then under the direction of the noted Belgian conductor, Mr. Henri Verbrughe, who also conducted the orchestra, and I have waited from one-half to three-quarters of an hour to greet the artist. The Australians are so hospitable to art and to the artist that one feels a genuine sense of welcome everywhere. Real art and not

many students. They were very musical and had a very high level of proficiency. Mr. Verbrughe is now the conductor of the Minneapolis Symphony Orchestra.

"In Australia, the expression of appreciation of the audiences, the wild enthusiasm, is something far more like the Russians or the Italians, than any other concert-givers in the Western world. The country simply radiates healthfulness and life. The people are vigorous and lusty. This is truly the land of sunshine. The climate is divine. One is not crowded or jostled as everywhere in our large American cities. The country is as big as the United States (without the territories) and there are only five or six million people.

## Climate and Concerts

"TO MY MIND, concert-giving in Australia is on a different level from that in any other part of the world. The climate has a great deal to do with this. The artist feels so invigorated, so fine, that I am sure he must give his very best. The audiences are so responsive that ten encores are not at all unusual. When one reaches the door at the stage entrance, it is not unusual to see as many as one thousand people outside, some of whom I have waited from one-half to three-quarters of an hour to greet the artist. The Australians are so hospitable to art and to the artist that one feels a genuine sense of welcome everywhere. Real art and not

Music  
is the  
Gate  
to  
Paradise

音樂 乾坤 向人生

Music  
Study  
Exalts  
Life



Mischa Levitzki, in the traditional Japanese costume, a gift of Countess Watanabe, a member of the Japanese Royal Family

social edat is the thing that counts in this wonderful new world.

"The cities are like the cities of America and England; but the people will tell you there is more of a tendency to be like America than England. The talking machine and the player-piano have been wonderful advance agents for American artists.

"This year in Java I played thirteen concerts. It may be difficult for the reader to realize that it is possible to give thirteen well-attended concerts in a country like Java where the temperature ranges from 110 to 140 degrees in the day time. Even the names of the cities, Surabaya (which is the New York of Java), Batavia, Bandung, Samarang, Solo, Cheribon and Malang, must be very little known to many of the readers of THE ETUDE, yet I gave four concerts in Surabaya and three in Batavia. In Batavia there was a concert hall seating 1400 people. These concerts were all given under the direction of the Kunstkring or Art Circle, which supports an orchestra all its own.

## Musical Java

"IN JAVA, which belongs to Holland, the population is about forty million Malays with around two hundred thousand whites. The white people are, of course, largely Dutch. They have a very highly developed musical life and have chamber music organizations of every type. Practically none of the natives take part in the concerts, but a number of the half-castes are always found in the audience. For in Java, the mixed blood of the natives and the Dutch frequently intermarry with the native Malays and the offspring are never referred to as anything but Dutch. They have an equal standing and are so received when any of them journey to Holland itself. They are often extremely fond of music and very devoted to it. The natives of Java are extremely fine and often very handsome people. Between the hours of ten in the morning and four in the afternoon, business-life virtually ceases. The climate is so extremely hot that only existence is possible. Therefore the concerts start at 9.30 in the evening. Even then, the halls may be very hot and oppressive. For the touring artist, travel in Java is about as terrible as one can possibly imagine. No trains run in the cool night, for the reason that the engineers are natives and are evidently afraid that they might fall asleep at the switch. Consequently travel is done in the day-time, and Javanese railroads and railroad trains are about as terrible a torture machine as a civilized person could wish. If you have your window open for any length of time your are black with soot. If you close your window, you are stifled. Therefore, a trip through this interesting tropical country with its birds and monkeys in the trees, instead of being a very fascinating thing may become a very terrible experience.

"The Dutch have put perfect automobile roads through Java. In fact, some of the roads are as fine as those in California. The country is heavenly beautiful, with the coconut and bamboo trees and wonderful indigenous vegetation. Therefore, it is a delightful place to visit if you go as a pleasure tourist with no work to do. "Civilization among the Dutch reaches a very high standard in domestic life.

Houses are very handsome. Lalar costs next to nothing and a person in the middle class may have as many as ten to twenty servants. However, one thing is obvious—the heat of the country and the sultry climate has an unquestioned effect upon the human character. It is almost impossible to endure this without becoming irritable, or, as we say in America, “edgeways.” When I made my tour of Java I was so worn out that I was obliged to cancel a number of other concerts before I could go on. In Java, I played very much the same kind of programs that I would play in New York, London, Berlin or Paris, and found a very splendid musical appreciation.

“It is difficult to forget the humid climate. It has an effect upon everything, including musical instruments. Even the violins are sometimes ruined by this humidity, as they often warp at the seams.”

#### The Gamelan

“BEFORE leaving Java, I must comment upon their native musical instruments, the gamelan. This is the Javanese orchestra. It consists of thirty or forty different kinds of bells and is by far the most fascinating native music I have ever heard. The musicians, in their native costumes, have a fine feeling for art and play these bells with wonderful skill, producing tone effects that are altogether fascinating and difficult to describe. They are master craftsmen in the manufacture of the bells. It sometimes takes years to make one bell so that it is satisfactory to these players.

“I understand that a rich American is bringing a large collection of these bells to this country and that this collection is said to be worth more than one hundred thousand dollars. They will be quite useless without the fascinating players. Perhaps, America may, at some time in the future, hear a gamelan played by the Javaneses.

#### Musical Japan

“JAPAN was my next field of action. Tokyo, where I gave six concerts at the Imperial Theater, which is as fine as any modern theater in the world and seats some two thousand people, is an interesting place. There, the musical situation is reversed. It is the patronage of the concert was about eighty-five per cent. Of course, there were many in the audience from the Embassy and the English-speaking population in Tokyo, but the Japanese interest in music became instantly apparent and was delightful to witness. Don't think for an instant that they are not acquainted with the character of Occidental musical art, because they are.

“If one gets away from Tokyo to such a city as Osaka, which has outgrown Tokyo in population and now is a city of some two million and five hundred thousand inhabitants, with only one hundred foreign inhabitants, one notices that he is reaching into real Japan.

“In Kobe, there are some three thousand Europeans and Americans. There I gave two concerts, also one concert in Kyoto. Kyoto is said to be the most artistic city in Japan. In Hakata I gave only one concert, and there one finds oneself in a city almost totally apart from Occidental civilization. There are only four foreigners in the city. The concert was given under the auspices of the University, in a hall which seated 1400 people, but it was different from any other concert I have ever heard. The aisles down which the audience walked were elevated from the floor; and the auditors, instead of sitting upon chairs, sat on the floor. The interest in the art was real in every way. In fact, all through Japan, there is an astonishing musical awakening. People are buying pianos and other instruments like one another, and are exceedingly successful. Phonographs are manufactured, as are violins.

In China, the interest in music seems to be totally different from that found in

Japan, in that, for the most part, it is confined to the Europeans. I gave one concert in Peking, two concerts in Tientsin, two concerts in Hongkong and four in Shanghai.

“When one approaches the city of Shanghai, for instance, one is impressed that he is about to visit a splendid modern European or American city, perhaps as fine as anything we can boast of in the Orient. The China of history are obstructed by a scheme of European architecture that one would hardly expect to find in these lands on the other side of the world. The attendance at the concerts was almost exclusively European. Nevertheless, I feel there is an enormous musical opportunity in China, among the natives, who, as the world knows, are keenly intelligent and susceptible to the highest artistic development, but who have never been approached through native channels. Conservative in the extreme, they hesitate to attend or even affiliate themselves at times with European festivals; but if concerts were to be given to them in their own theatres, as they are educated and developed, I am sure they would come to realize the fascinating force and beauty of the music of the Occident. It may require the labors of many enterprising impresarios, combined with the sacrifices of idealistic artists for years before this field is developed.

#### Artistic Missionaries

“THERE ARE missionaries in art, as well as in religion and education and medicine. There is really very little to induce the artist to visit the Orient, if he seeks merely material gains. In Australia and the United States, Argentina and Europe, he may expect large and just rewards for his talent and achievements. These countries have been developed for many years, but China, the sleeping giant of the world, is just beginning to realize the wonders of music. Of course, there are some very fine Chinese musicians, but the

great body of people are not alive to the great opportunities of the land.

#### The Indian Field

“THE SAME may be said of India. India has never been extensively exploited. Very few of the artists' tours or ventures have met with anything but disaster. But it is impossible to think that a great country like India, with the wealth of Occidental culture mixed with their own highly developed philosophical accomplishments, would not be at some time in the future a field for concert artists. Of course, the temperature will, at all times, be a disagreeable, almost insurmountable disagreeable feature. For instance, at Singapore, in the Straits Settlements, the temperature was almost as hot as Java and it is only by reason of his will power and desire to express the great messages of the masters in the best possible way that one can appear before such audiences.

“As one passes through India and gets into Egypt, he finds a revival of interest in music in Cairo. One of the finest performances of opera I have ever heard was given there.

“Unfortunately, I was unable to go to Jerusalem, because of lack of time. I shall hope, however, to be there in the not distant future. Judging by some reports, it has reason to look for great things in that country in the future. Jewish musical ability and talent, when combined with the right facilities and high ideals, produce results well known to the world. The cornerstone of a fine new conservatory building has just been laid in Jerusalem.”

Self-Test Questions on Mr. Levitt's Article  
1. How did one "come to Japan?"  
2. Describe musical conditions in Australia.  
3. Describe musical conditions in New Zealand.  
4. Contrast musical conditions in China and Japan.  
5. Describe musical

### Early Life Stories of Great Masters

By Mary M. Schmitz

#### Charles François Gounod (1818-1893)

- Q. Where and when was Charles François Gounod born?  
A. Paris, France, June 17, 1818.
- Q. Who were his parents?  
A. His father was Louis Gounod, a distinguished painter who restored many of the great masterpieces to be found in the homes of the French monarchs at Versailles. His mother was the daughter of a French magistrate. She was a highly cultured woman and musician, and taught music to her children.
- Q. Was the family in affluent circumstances?  
A. No; they were in very moderate circumstances, and after the father's death the mother worked early and late to provide means for the education of her two sons.
- Q. Tell about Gounod's first visit to an opera.  
A. Charles was a little boy when he and his mother and brother went to hear the opera "Otello." He was so excited he could hardly eat his dinner. It was a bitter cold night and for two hours they had to stand and wait stamping their frozen toes until the ticket window was opened. He said when they entered the great theater and saw the curtain and bright lights he felt as if he were in some temple and almost expected some heavenly vision to rise upon his sight. When he heard the voices and orchestra he was almost beside himself with delight. He was told to write an "Otello" himself.
- Q. Who were Gounod's music teachers?  
A. His mother was his first teacher. Then he studied with Anton Reicha, who advised Madame Gounod to make a musician of her son. Afterwards he entered the Paris Conservatoire and studied with Hefley, Lescaur and Paer.
- Q. Did Gounod win any prize while in the conservatory?  
A. Yes; when he had been there one year, in 1837, he won the Second Prix de Rome with his cantata,

- "Marie Stuart and Rizzio." In 1839 he won the Grand Prix de Rome with his cantata "Fernand."
- Q. What is the Prix de Rome? (pre-de-rom).  
A. The Grand Prix de Rome (Prize of Rome) is a prize given by the French government to a certain number of painters, musicians, sculptors and engravers, after a rigid examination, by which they may continue their studies in Rome, Italy. The winner of the prize for four years at the Villa Medici the Académie de France à Rome, and an annual sum of 4000 francs for his expenses. Every successful competitor is expected to send to the Conservatoire, if he is a musician, or to the Salon, if a student of the other arts, a specimen of his work every year.
- Q. After finishing his studies in Rome and returning to Paris, to what kind of music did Gounod devote himself?  
A. He was a devoted churchman, had even thought of entering the priesthood, and consequently wrote much music for the church service.
- Q. Name some of Gounod's sacred music.  
A. "Solemn Mass" in G, "The Redemption," "Mors et Vita," "Le Syle Passay" in G.
- Q. Was Gounod a writer of operas?  
A. Yes; he wrote many operas, of which the best known are "Faust," in 1859, "Philonide et Baniels," in 1860; "Le Roi de Saba," in 1862, and "Roméo et Juliette," in 1867.
- Q. What of these was the most renowned and oftenest given?  
A. "Faust," which has been given in the Paris Grand Opéra House often hundred times, and for which new scenery, costing no less than thirty thousand dollars, has recently been made.
- Q. When and why did Gounod go to England to live?

- A. Upon the outbreak of the Franco-Prussian War, in 1871, Gounod sailed for England, with his family, because he detested war and thought it "barbarous for men to fight each other."
- Q. What very popular sacred songs did Gounod write while living in England?  
A. "The King of Love My Shepherd Lead," "There Is a Green Hill Far Away," "Nazareth," and other songs.
- Q. Did Gounod write any symphonies?  
A. Yes; but they were not of great importance.
- Q. Was Gounod a pianist, and did he write for the piano?  
A. No; he was not a great piano player, and wrote few pieces for the piano. Gounod preferred the organ and had a small organ in his house upon which he sometimes played until late in the night.
- Q. What was Gounod's last composition?  
A. A "Requiem." He was going over the score of this work (which he hoped would be his greatest) with a pupil, when he suddenly fell over dead.
- Q. Did Paris honor Gounod after his death?  
A. Yes; the funeral procession was preceded by a committee of folk and followed by cavalry, infantry and artists. In the procession were many famous men of letters, science and art, and in Victoria sat a handsome woman to be placed upon his bier.
- Q. What two great French composers were Gounod's friends?  
A. Hector Berlioz and Camille Saint-Saëns.
- Q. What did Gounod say about the encouragement to every student whether his talent be great or small?  
A. "There is no necessity that every man's cup should be the same size. The great point is that each should always be full to the brim."

## How Can I Raise the Standard of My Playing?

New Constructive Ideas in Tone-Making. Free Curves, Controlled Through the Use of Curves and Straight Lines

By FLORENCE LEONARD

American Representative of Rudolph M. Breithaupt

WHAT IS THE difference between straight-line playing and free curves? Or between controlled curves and free curves?

There are various ways of stating the differences. Free curves give the opportunity for the maximum of relaxation. They may also have less than the maximum.

Straight lines are the field for the minimum of relaxation. They may also have more than the minimum.

This is the arm's point of view. Free curves have the resonant, sonorous, organ-like tone.

Controlled curves have the intense, vivid, glittering tones (provided always that the player has strong muscles).

Straight lines are inclined to hard and dry tones, and demand great skill to avoid this. That is why the slight yielding of the controlled curve is preferable. They have also less elasticity in phrasing.

This is the ear's point of view. Free curves are used for warm feeling, for simple statement, of either singing melodies or rippling runs.

Controlled curves are used for the most intense feeling, the highest climax; to avoid the intellectual style; for the run that is stated in clearness and intensity, and that dazes for sheer daring, and for the whisper, the memory which enthralls in its intensity.

This is the interpreter's point of view. There is another point of view of the interpreter. Some interpreters say to themselves: "This is the one tone which pleases me." They are pleased with only one quality—either that of free curves or that of controlled curves, or that of straight lines.

#### Classifying Players

IT IS EASY to classify the players in these different groups. Two striking examples are Basson, with controlled curves and straight lines, and Carreño with free curves. Each of these players departed occasionally from the chosen relaxation-free curves. Yet some of her admirers thought that she played best when she combined or alternated the two styles. The players of most color, of most poetry, change constantly from one style to another, as the composer's thought dictates.

The straight line is more limited in its use; players think "straight line," when they are actually playing in curves so shallow, of so small an arc, that they do not realize the difference. If, however, we examine the movements carefully, we shall understand the distinction better.

#### Three Kinds of Playing

IN A PREVIOUS article the writer discussed three kinds of free playing: I. Swinging the arm (and wrist) up and down (curves described by the wrist); 2. rolling the hand and arm upon the finger-tips; 3. movement of curves described by the wrist; 3. flinging the fingers freely up and down—especially down—in the knuckles, in combination with swing or roll of the arm (curves described by finger and wrist).

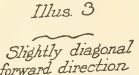
Let us examine these from the arm's point of view. I. For an example, take an arpeggio, as of B major—b, d, f, b, d, f, b. Play it very slowly, leaning lightly on the finger

tips, with fingers in contact; that is, do not swing the fingers in the knuckle—merely place them. Swing the wrist high and forward. At the moment of swinging the thumb under, the elbow will swing loosely out, and there will be no holding back in wrist, elbow or shoulder. If this movement is executed correctly, there will be the maximum of relaxation, as much as is possible, at the moment of the present, combined with rolling.

Your curve will now be something like this:

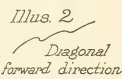
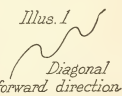
do effort to pass it under in this exercise. Allow the arm to find "its own way." Experiment many times, making sure that the arm is moved freely from the shoulder. Observe your movements, and decide which is the chief one. If your movement is right, it will be chiefly rolling (rotary) in elbow and shoulder. But other important movements will be present, combined with rolling.

Your curve will now be something like this:



and your hand, instead of moving as far, diagonally, toward the back of the keyboard, stays near the front, though it still has some diagonal direction. All these curves, though small, are free curves, because they have as much relaxation as is possible in making the movement. You have "let go" as far as possible. But your hand has not been relaxed, because, if there is complete relaxation, or even too much, the arm will fall from the keys, or will not move at all. And yet we use much more relaxation than we can formerly considered right. The proof of this is that we use the arm more!

III. Now play the same arpeggio in precisely the same way as in Ex. I, except that you play it much faster. At the first attempt you will probably swing off the keys, for you (if you have followed directions) will have swung high. There is not time to swing so high in rapid playing. The wrist describes the curves. Now your curves, instead of being somewhat like



as in exercises I and II, are more like

That is, you must be relaxed, ready to move in any direction. But you will move further in some directions than in others. IV. Play the same arpeggio again, as in Ex. II, but much faster. You must take care that the softness, the mobility remains in the joints, that the shoulder has "let go" and that the hand-and-finger group is firmer. But because you are playing faster your curve will be smaller.

Here and in III the relaxation is less complete, because certain muscles prevent your moving far, even though the ability to move is present. The curve will be similar to the curve of III.

V. Play the same arpeggio, as rapidly as possible, and p. or pp. Muscles and joints must be soft. Fingers should preferably be in contact for this experiment. If the notes are not accurate at first, keep on, nevertheless! Make the arm swing and roll along very rapidly. It carries the hand with it. Allow the thumb to hang and swing or roll with the hand. Make

finger and hand in and out, forward and back on the key, while the finger never leaves F. Make this movement gradually faster and faster, as fast as possible. Make the same movement with the third finger, and with the fourth and fifth. You are now accustomed to a rapid movement of the arm, forward and back, while the finger slides on the key.

Now play the scale slowly, by pushing the piston-rod (the forearm) forward and back, the hand being pushed in and out on the keys thus:



The wrist does not slide on the key. It is firm, and takes the weight of the arm. The moment it is pushed onto the key.

Thus the up and down curves made by the wrist have disappeared; the slight curves made by the rolling or rotary movement have disappeared.

There is left only a flat, scallop-like curve that is almost a zig-zag line. This curve is traced by the finger—ends as there are no curves up and down, in and out. That is, muscles which formerly let go of the wrist, now hold it level. There has been a shifting of the relaxed and not-relaxed portions of the arm throughout the whole arm and hand. There is less relaxation and more holding. The curves are now controlled.

This movement should be practiced many times, in one octave, two, three, four, until it becomes so smooth, each part of it combining so perfectly with each other part, that you have the feeling of tracing one long, smooth line with an occasional wavering curve.

#### Illustration 5

In Ex. III the tone should be like that of Ex. I, but the connection (quasi-legato) is better and smoother, because the tones follow each other more quickly.

In Ex. IV the tone will likewise be similar to that of Ex. II.

Repeat the same exercises, and add to each a free fling (not a high lift) to a curved finger. From each finger to you are now adding free finger curves to free arm (wrist and hand) curves. The faster you play, the smaller the finger curves must be, because there is less and less time to lift the finger away from the keys.

After experimenting thoroughly, play Ex. I with finger added and then without finger. Compose the tones. Play each exercise with finger added and without finger. You will hear from the finger a "sparkle," a definite roundness of attack, which is absent when the finger does not take part.

The next exercise is much more difficult to work out because it requires more control of the muscles. Even when the movement is material, it always requires thought for execution.

VI. The material is the scale B-major, one octave. Play it (without added finger) like I and II, faster like III and IV, very like V.

After obtaining control of this movement in slow tempo, increase the speed of the piston-rod, send the hand in and out more rapidly, and play the scale more and more of very rapid scale.

Experiment, now, with the arm lightly leaning on the fingers, and with the arm heavily leaning on the fingers, keeping all the suppleness of elbow and shoulder, all the passive obedience of wrist, hand and fingers. Here, then, is one example of controlled curves. There are other kinds also.

You may have been listening to tone, while experimenting. You will like this tone, if your movement is right. It is pure, clear, fine, legato in tone, most pleasing. What melody does it express most fully? Does it suit the E-flat Nocturne of Chopin (which is in danger of being played out of existence if played in the ordinary time)? Or the Nocturne of Schumann (Polonaise in E-flat) or the Sonata in C# minor (Moonlight—so called) first movement?

What passages does it express? Portions of a certain Rondo in A-major, by Mozart? Of a Beethoven Rondo in G? Yes. Chopin, Etude on the Black Keys? No. The last movement of the C# minor

*Sonata* (Beethoven)? No! Why? It has not enough brilliancy, enough sparkle in the attack, for the Etude. That is better played with less control, more swing and throw and impulse. The Beethoven needs more power and articulation. We must add strong impulse and much pressure from the shoulders, if we are to play that Beethoven in controlled curves. Some players can accomplish this satisfactorily, but most of them would prefer the fuller tone of the small, free curves with an occasional large curve and many strong impulses.

VII. After you have mastered the B scale in rapid time in this controlled movement, try to play the same thing with freer movement. Push the arm and hand out rapidly. Let the wrist dip over to lightly as the thumb passes on. Let the hand and

fore-arm roll, infinitesimally. Let the fingers fly like little diamonds, but never very high.

This tone will be similar to that in Ex. IV, but there should be a stronger tone, with more articulation. In comparison with Ex. V, the movement itself will be more forward and back, with less rolling and more force.

Compare this tone quality with that of Ex. VI, and notice the difference in legato, and the difference in the attack (beginning of the tone).

Compare all the different movements, also, for quality of tone.

These papers have attempted to describe only two or three kinds of tone-making for melodic and passages. There are other very important ones, built up on these fundamental ideas. The questions of impulse

and of pressure are very important, and have to be worked out by themselves. Octave playing is a subject by itself, and yet it is best worked out with the aid of the "piston-roll" movement.

Now how are these movements to be learned and applied to playing?

They must be systematically developed, beginning with simple figures of five notes, broken chords, scales, arpeggios. Some simple figure or scale should be played in all the different ways—free and controlled. Close listening, close thinking are necessary. It is not so much a question of what you play as of how you play. The *Thirty-two Variations* of Beethoven are an epitome of technical problems. You may play each one five hundred times and never come nearer the solution. But if you play

them with the right movements and the right thinking you can hope, sometimes, to approach such playing as the writer heard but recently from Paderewski. There are many suggestions of technical problems, for every Variation was a mood, which left us hushed before the Master Moods in creation and re-creation.

**Sel-Tut Questions on Miss Leonard's Article**

1. What is the difference between "straight-line" and "free-curve" playing?
2. Name three kinds of "free" playing.
3. What is "practical" notation?
4. Name five compositions or parts of compositions suited to playing with controlled curves.
5. What type of compositions would be suited to playing with "free curves"—with examples given?

## A Lesson With Chopin

THE following very interesting article is an extract from the life of Chopin by J. Cathbert Hadden. Mr. Hadden secured the following account of Chopin as a teacher, from one of the master's pupils.

"In compliance with my request that I should tell you something about Chopin as a teacher, I can only speak from my own experience, and after the lapse of thirty-seven years my memory is naturally rather hazy, though I can recall some incidents distinctly.

"My first interview with Chopin took place at his rooms in Paris. Miss Jane Sterling had kindly arranged that my sister and I should go with her. I remember the bright fire in his elegant and comfortable salon. It was in this very month of March, 1846. In the center of the room stood two pianofortes—one grand, the other upright. Both were Pleyels', and the tone and touch most beautiful.

"In a few moments Chopin entered from another room and received us with the courtesy and ease of a man accustomed to the best society. His personal appearance, his extreme fragility and delicate health have been described again and again, and also the peculiar charm of his manner. Miss Sterling introduced me as her *petite cousine* who was desirous of the honor of studying with him. He was very polite, but did not give a decided assent at once. Finally he forced a day or two for my first lesson, requesting me to bring something I was learning. I took Beethoven's Sonata in A Flat (Op. 26). I need hardly say I felt no slight trepidation on taking my place at the grand piano, Chopin seated beside me. I had not played many bars before he said '*Laisses tomber les mains!*' Hitherto I had been accustomed to hear 'Put down your hands' or 'Strike' such a note. This *létting fall* was not mechanical only; it was to me a new idea, and in a moment I felt the difference. Chopin allowed me to finish the beautiful air,

and then took my place and played the entire Sonata. It was like a revelation. You are doubtless well acquainted with the celebrated *March Funèbre* which of late has so often been played on mournful occasions in public in conjunction with Chopin's most beautiful and pathetic composition. He played that *March Funèbre* of Beethoven's with a grand orchestral, powerfully dramatic effect, yet with a sort of restrained emotion which was idealistic. Lastly he rushed through the final movement with faultless precision and extraordinary delicacy—not a single note lost and with marvelous phrasing and alternations of light and shade. We stood spellbound, never having heard the like.

"My next lesson began with the Sonata. He called my attention to its structure, to the intentions of the composer throughout; showing me the great variety of touch and treatment demanded: many other points, too, which I cannot put into words. From the Sonata he passed to his own compositions. There I found fascinating in the highest degree, but very difficult. He would sit patiently while I tried to thread my way through mazes of intricate and unaccustomed modulations, which I could never have understood had he not invariably played to me each composition—Nocturne, Prelude, Impromptu, whatever it was—letting me hear the framework (if I may so say) put into words. From the Sonata he passed to strange harmonies were grouped in addition to the melody, the special fingering, on which so much depended, and about which he was very strict.

"He spoke very little during the lessons. If I was at a loss to understand a passage, he played it slowly to me. I often wondered at his patience, for he must have been torture to listen to my bumbling, but he never uttered an impatient word. Sometimes he went to the other piano and turned around and turned around and turned around. Once or twice he was obliged to withdraw

to the other end of the room when a frightful fit of coughing came on, but he made signs to me to go on and take no notice.

"On two occasions I arrived just at the termination of a lesson. A lady, young and very attractive, was rising from the piano. She thanked Chopin gracefully for the pleasure he had given her. She was a Russian lady of rank. On the other occasion a German lady, a professional musician, and her husband were taking leave and were expressing their obligations. I heard her say that, since receiving Chopin's assistance, her studies were no longer a toil but a delight.

"In sending you these fragmentary recollections, I feel it would be unfair to Chopin if I were to convey the impression that he had a cut and dry 'method.' The majority of his pupils, I always understood, were already excellent and even distinguished musicians before they went to him. They required no elementary teaching, whereas I was but a young amateur with only a great natural love for music and very little previous training. Chopin questioned me as to this, and I told him I had learned more from listening to singing than anything else. He remarked: 'That is right; music ought to be sung.' And truly in his hand the piano *did* sing, and in many tones. I watched, I listened, but can find no adequate description of that thrilling music. One never thought of the thumb, or the middle finger, or the failure at its premiere and the disappointment and anger at the harsh criticisms. And thus arose the legend that the not yet thirty-seven year old master died of a broken heart, a legend which only could quite understand that magnetic power. It is still a deep, though somewhat mournful pleasure to me to open the pages marked with Chopin's pencillings on the margins—graceful little additions to the printed music!

and then took my place and played the entire Sonata. It was like a revelation. You are doubtless well acquainted with the celebrated *March Funèbre* which of late has so often been played on mournful occasions in public in conjunction with Chopin's most beautiful and pathetic composition. He played that *March Funèbre* of Beethoven's with a grand orchestral, powerfully dramatic effect, yet with a sort of restrained emotion which was idealistic. Lastly he rushed through the final movement with faultless precision and extraordinary delicacy—not a single note lost and with marvelous phrasing and alternations of light and shade. We stood spellbound, never having heard the like.

"My next lesson began with the Sonata. He called my attention to its structure, to the intentions of the composer throughout; showing me the great variety of touch and treatment demanded: many other points, too, which I cannot put into words. From the Sonata he passed to his own compositions. There I found fascinating in the highest degree, but very difficult. He would sit patiently while I tried to thread my way through mazes of intricate and unaccustomed modulations, which I could never have understood had he not invariably played to me each composition—Nocturne, Prelude, Impromptu, whatever it was—letting me hear the framework (if I may so say) put into words. From the Sonata he passed to strange harmonies were grouped in addition to the melody, the special fingering, on which so much depended, and about which he was very strict.

"He spoke very little during the lessons. If I was at a loss to understand a passage, he played it slowly to me. I often wondered at his patience, for he must have been torture to listen to my bumbling, but he never uttered an impatient word. Sometimes he went to the other piano and turned around and turned around and turned around. Once or twice he was obliged to withdraw

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## A Little Help on the C Scale Fingering

By John Ross Frampton

THERE are several scales, some major and some minor, which use the same fingering as the scale of C major, either in one hand or in both. And so it will pay to learn the fingering in a way which will be helpful for all these scales. The letter names certainly will be sure, for the right thumb plays F in the C scale and G in the G scale. But there is a real system, as my shall discover.

### Thumbs

Two things must be determined and learned: First, which notes the thumb of each hand plays; second, which finger turns over the thumb. Let us study the right hand first. The right thumb plays C and F and then C again (if we play two or more octaves). If we call C the first note of the scale (which it is in the scales of C major and C minor, but nowhere else), F is the fourth note, the subdominant. In the scales of G major and G minor the first and fourth notes are G and C, and these are the ones marked for the thumb in your instruction books. And this would prove true also for the right hand of the D scales, for both the A scales, both E scales, both B scales and Bb major.

The left thumb plays C and G (dominant) in both C scales; that is, it plays the first and fifth notes. It does this also in both the scales of G, in both D scales, both A, both E and both F scales. So we find that both thumbs play the keynote (tonic), but the right thumb plays the fourth scale-step (subdominant) while the left plays only the fifth scale-step (dominant). Thus, both thumbs play together only on the keynote of the scales, while in the middle of the scale they play different notes.

### Which Finger to Turn Over the Thumb

Of course the second finger always plays after the thumb, when the key is under it, but when we have to turn fingers over the thumb we must know whether to use the third or the fourth finger (and that does not mean the little finger). Is it not queer that fiddlers do not know how to number their fingers? They call the little finger their fourth finger! Won't people laugh at them when the preacher says "Stick out the fourth finger of the left hand," and they give him their little finger! Why? The fourth finger of the left hand is the most important finger any given has, and these poor violinists don't even know it by number!

When the right hand turns over the thumb on the keynote, C, it places the fourth on B, and the left places it fourth on C to D. Do you see that whenever both thumbs play together, the fourth finger always turns the fourth finger over, in whichever hand we need to turn it over. But when the right thumb is on F we turn the third over. That is, when the thumb is on G we turn the third over. That is, when the thumb is on G we turn the third over. That is, when the thumb is on G we turn the third over.

### The Two Sets of Rules of C Scale Fingering

What we have to remember, then, is that both thumbs play together on the keynote, and when they do not play together in the middle of the scale (the left thumb playing the dominant and the right the subdominant); and when the thumbs play at separate times we always turn the third fingers over.

There is one other point which is interesting and should be helpful. The third and sixth tones of the tritone (mediant and submediant) are the ones which distinguish the C-fingering from minor scales. In all scales which use the C-fingering these notes are always played with the third finger in both hands.

And this would prove true also for the right hand of the D scales, for both the A scales, both E scales, both B scales and Bb major.

# The Remarkable Art of Georges Bizet

Composer of "Carmen"

By HEINRICH KRALIK

(Translated by Jacques Mayer)

SHORTLY BEFORE the day on which Bizet died—June the third, 1875—occurred the memorable date of the first performance of "Carmen"—March the third of the same year. Thus, too, are figures that speak, even if at times in a mysterious language, which, however, is not to be misunderstood! General opinion—and the voice of the people is well known to be the voice of God—does not doubt the casual coincidence of the two so closely related fateful days and translates from the obscure language of the year's dates that "Carmen" coincided with Bizet's death. Could it have been merely a chance that the artist's career ended at the moment when his work began his glorious ascent in the sky of fame? Who then should not be full of mysterious coincidences, in a fateful chain of circumstances; although it seems all too superficial, and all too easily comprehensible, how in this case the earthly existence was relieved by the higher life of the art-work, how, through a stage manager's error of fate, which permitted a glimpse behind the scenes of the world-theatre, mysteries were exposed, one hurried to experience with him, who had really been infected by Wagner, the Wagnerian neurotic.

Wagner's work, his poetry, his philosophy, and above all, his music, was termed decadent; and from those execrable influences, one sought salvation in Bizet, in the joyousness of the "Carmen" school, which, according to Nietzsche, was neither French nor German, but African.

The creator of "Carmen," the last person in the world inclined to such a blunder, was the composer, and he was a banner and to perform a combative rôle. The assumption that a mission was to be undertaken, even were it only for the purpose of making music more tropical, more sun-burnt, "Carmen" could only possibly have carried out by her impudently ironic and misanthropic *la la* (E minor). As a matter of fact the meridional exponents of musical aesthetics would have nothing to do with and vigorously protested against the proposed burning of the Tetralogy at the altar of Georges Bizet. The all-too-glorious sacrifice, the *trop glorieuse holocauste*, as Camille Bellaigue has so aptly termed it, was tactfully declined.

To be sure, the "Carmen" criticisms of 1875, were exasperatingly obtuse, stupid and unintelligible; although Bizet had not exacted from his contemporaries anything that could not have been easily or quickly understood. But in those days a bolder applied near-harmony might have sufficed to make the ears deaf, the eyes blind, and the hearts cruel. And that which could not be declined from the paradigms of Auber, Hérold or Boïeldieu, was regarded at the Opéra Comique as Wagnerian nonsense. Bizet was the "wild Wagnerian" who threatened to throw the young French into "germanism" and to endanger through chemical dreams, "poetical ecstasy," "purely symphonic elements" and the anti-dramatic theories of Richard Wagner, the sacrosanct style of operatic music.

"M. Bizet belongs," said one of his critics, "to that new sect, whose doctrines consist of dissolving the musical idea into a vapor instead of compressing it into clear forms. This school—M. Wagner is its oracle—has made the motive unfashionable, dispensed with antiquated melody, and song, designed for the orchestra, is now only its feeble echo. From such a system, necessarily only a confused work can result."

As one thus sees, the spirit of that period, frightened by the elementary power of Richard Wagner, was incapable of recognizing the faintest trace of the "Carmen" music whose fundamental traits shone with the very virtue: which the critics failed to discover—its precise and compact formula, its pure and dramatically rounded melody, its thrifty, transparent, helpful and unobtrusively colorful orchestra.

**Bizet Reviewed**

BUT ONLY ten years later, Bizet, the erstwhile "wild Wagnerite," had become the acclaimed hero of all anti-Wagnerian predilections. This time the movement came out of Germany, and its apostle was called Friedrich Nietzsche. One bade farewell to Wahnalla, to "the damp North, to all the vapory steam of the Wagner ideas," and sought in a warmer zone redemption from the redeemer. One revelled in the dryness, the clearness of the air. Whoever felt uncomfortable and oppressed in the cyclopean structure of the music drama, followed the great poet and thinker, "went over" to Nietzsche, and rashly drew himself into the arms of the hot-blooded Spanish gypsy.

"Wagner merely belongs to my all-times," said Nietzsche, and one hurried to experience with him, who had really been infected by Wagner, the Wagnerian neurotic.

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**Turning Tides**

THE DOUBLE misunderstanding, at first to be suspected as a partisan of Richard Wagner, and then to be proclaimed as his antidote, may have laid the foundation of that other legend which wished to designate Bizet as a complainer person. In reality Bizet had nothing whatever in common with the heroic artist type, or with the traits of a Prometheus. He never felt the least desire to rebel, to storm against traditions, or to break the aesthetic tablets of the law. His genius was cultivated with peaceful, one may say, bourgeois music whose fundamental traits shone with the very virtue: which the critics failed to discover—its precise and compact formula, its pure and dramatically rounded melody, its thrifty, transparent, helpful and unobtrusively colorful orchestra.

geioie methods; under the protectorate of the Conservatoire, and the Ministry of the Fine Arts.

**A Parallel**

HIS CAREER resembles at distant intervals that of a favorite scholar who, with commendable ardor and to the delight of the teachers and the higher officials, takes part in all official competitions, always reasonably sure of winning distinctions. And later on, when the untiring student had become a young master, he always enjoyed the firm, undeviating favor of the superior powers, above all, that of the opera managers.

Bizet was their declared favorite, overwhelmed with their commissions and offers. And neither open nor disguised flattery could shake their confidence in his talent. The "Pearlfishers" disappeared after eighteen performances, the "Maid of Perth" only with difficulty attained to the same number; and the charming "Djamili" had even to content itself with eleven repetitions. Less good fortune attended the stage-music to "L'Arlesienne," from which the fascinating suite for concert purposes was arranged. The composer was never held responsible or blamed; on the contrary in his case the usually ferocious impresarios maintained their faith in him, with astonishing tenacity. Bizet was and remained their favorite; and as his critical biographer, Henri Gauthier-Villars, once remarked, he enjoyed the paradoxical privilege of alluring the managers through his failures.

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**Melody Eternal**

When all is said and done, the thing which compels immortality for the composer is, first and foremost, melody. The mighty Bach, the tremendous Brahms, are not great because of their craftsmanship alone. It is their melodic gifts which bring them close to humanity. Few composers released more beautiful melodies from their souls than did Bizet. Few finer melodies have been conceived. Though his production was small in quantity, the character of his luscious melodies is unequalled.

subtle impressions. Thus Henry Pruniers, the eloquent advocate of the youngest French composers, delivered before the International Society of New Music a discourse on the actual problems of his country, in which, to the astonishment of the uninformed, he drew a sharp line between Debussy and Ravel. ("Our clouded view in this instance, only perceives the stylistic points of contact.") Pruniers's convincing argument depicts Debussy as the purest artist of expression, whereas, he puts Ravel entirely into *l'art pour l'art* (art for art's sake) category. The brilliant observer is certainly quite right, with this reservation, that, in the French climate, such classifications lose a great deal of their weight. Certainly Bizet, too, is entirely a formalist and in that sense alone reactionary; but his art never and nowhere ceases to be a French art. But one must not forget that we are concerned with French formalism, which so often subtly leads to the other shore, and with the French school which is the genuine child of the French spirit.

In the history of music, we can find nothing more simple nor more explicable than the career of Bizet. And yet how much misunderstanding, exaggeration, confusion and partisanship clings to it! Now and again "Carmen" stands undisturbed and unassailable upon the solid foundation of its tradition. But the re-awakening, ever-changing aesthetic appraisals of his work, even now, fifty years after the death of the master. At the present moment fashion and taste do not appear to be too gallantly disposed towards the seductive Spanish girl. At the aforementioned "conference" of M. Pruniers, who sought to connect present-day music with that of the past, and to date the "movement" back to Berlioz, he casually mentioned a stately array of French composers—the name of Bizet was not among them. Apparently he was not sufficiently a progressist; there was too little of the revolution in his blood to entitle him to distinction; he was theoretical, uninteresting. For all of which he will not find it difficult to console himself, and with the sceptical superiority that only wonderful success can give, he will quietly accept just as the contrary—the theoretical adulation, which to-day or to-morrow may again become the fashion.

**A Musical Chasm**

IN THE romantic world, the chasm between the formalistic and the idealistic types of art is much less broad or deep than in the material precincts and many graceful passages bridge over the opposing shores of artistic viewpoints. The orientation is not easy and often dwells upon the most

**Sel-Tut Questions on Mr. Kralik's Article**

1. Into what did Bizet live after the premiere of "Carmen"?
2. To what causes were Bizet's death ascribed?
3. What criticisms were at first directed against "Carmen"?
4. Describe the renaissance of "Carmen."
5. Under what conditions was "Carmen" written?







(Continued on page 703)





FREDERICK DELIUS

The "Life of Frederick Delius," by Philip Heseltine, contains some delightfully naive autobiographical material by this famous composer who, though born in England, of German parents, and long resident in France as a refugee, now ranks as a leading English musician.

"As a little boy," says Delius, "I used to take sudden violent dislikes to people, and developed a strange habit of going to visit quite unknown people to whom I had taken a fancy. One of my great likes was a sailor lad who sometimes came to Bradford. He belonged to a big merchant-vessel and I loved to hear him talk about his travels in strange lands and seas. His departure on a fresh voyage always filled me with envious sadness."

"I cannot remember the first time when I began to play the piano; it must have been very early in my life. I played by ear, and I used to be brought down in a little velvet suit after dinner to play for the company. My mother would say: 'Now make up something!' and then I improvised. When I was six or seven I began taking violin lessons from Mr. Baerkeker, of the Halle Orchestra, who came over from Manchester especially to teach me. Later on, I had another teacher, Mr. Hadcock, from Leeds. My first great musical experience was hearing the posthumous *Yolke* of Chopin, which a friend of my father's played for me when I was ten years old. It made a most extraordinary impression upon me. Until then I had heard only Haydn, Mozart and Beethoven, and it was as if an entirely new world had been opened up to me. I remember that after hearing it twice I could play the whole piece from memory."

Music is an art—not a science. Four hundred and twenty years ago a group of composers, who named themselves the "Netherland School," failed in their endeavor to construct music in which the science of so-called part writing and the mathematical devices of canon and fugue were substituted for the art of stirring the emotions.—DALLAS NEWS.

#### SHAKESPEARE'S TENOR

A CHARMING book is *Shakespearean Music in the Plays and Early Operas*, by Sir Frederick Bridge, long organist of Westminster Abbey. He gives us some interesting facts and introduces us to various personalities, among them a learned Doctor John Wilson, later professor of music at Oxford, but at one time identified with the "Jackie Wilson" who may have sung tenor for Shakespeare himself. He is certainly the collector of many Shakespearean songs. Concerning him Sir Frederick says:

"I have stated that he lies in the Cloisters of Westminster Abbey, and in course of time the inscription on his gravestone became much worn by the feet of the many visitors to the Abbey. At the suggestion of a musical enthusiast the Dean and Chapter ordered the stone to be re-cut, and while the workmen was carrying out his task, the gentleman who had done it stood by and explained what a distinguished man lay beneath the stone: "Shakespeare's Tenor, Organist of Music at Oxford, Gentleman of the Chapel Royal and a great composer." The workman listened with interest, and then, pausing for a moment, exclaimed, 'Ah! I wish I had known that when we toil that there drain pipe through him!'"

## The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

#### "YOU WILL NEVER BE A MUSICIAN"

"Most despicable among men is a tided adventurer," says Nathan Haskell Dole, speaking of the father of Carl Maria von Weber in his book of *Famous Composers*. Those who believe that difficulties during childhood will prevent a man of genius from making his way, may well study the early biography of the composer of *Der Freischütz*, though the child was a "laron" by birth.

"His father, like Beethoven's father, had been dazzled by the success of young Mozart, and had vainly hoped that each of his children would turn out an infant prodigy. 'The glamour was all the greater now because his piece, Constance, had married Mozart,' says Dole. "The poor little baron was a feeble child, suffering from a disease of the hip-bone, which made him lame for life. He was not able to walk at all until he was four; before he used his legs he was taught to sing and his hands were wonted to the keys of the clavier. He showed no special bent for music, and his step-brother, who tried to teach him, is said to



C. M. von WEBER

have flung down his violin in despair, exclaiming: 'Whatever you may be, you will never become a musician.' "During his early years he had no settled home. His father was traveling about as director of a dramatic troupe composed chiefly of his own family. They were in Weimar in 1794, where the mother appeared in the theater, under Goethe's direction, as Constance in Mozart's *Die Entführung aus dem Serail* (Elopement from the Harem). "When he was twelve, his gentle, unhappy mother died of consumption, and he was left to the care of his father's sister Adelheid."

Weber began to compose very early, and his second published work, *Six Variations on an Original Theme*, were lithographed and engraved by the composer.

#### EARLY VENETIAN OPERA

"The first commercial opera-house was opened in 1637 in Venice," says R. A. Streetfield in his book, *The Opera*. "Opera became so popular therein that, before the century was out, Venice possessed eleven theaters devoted to opera alone. This enterprise naturally brought with it a certain standardization in all the parts which make up an opera—in the scenery, in the orchestra, in the plots of the plays and in the style of the music itself. Plots became less mythological and more human, the style less literary and more popular."

"Cavalli, a pupil of Monteverdi, who was the chief Venetian opera composer, had considerable feeling for descriptive music to accompany these scenes, but he also gave way to popular taste in introducing songs. Monteverdi would give musical

unity to a long declamatory passage such as Ariadne's lament, by the recurrence of a short refrain. Cavalli makes more of the 'refrain' and less of the declamation, so that what we very soon get is dialogue carried on in very conventional relative, with a number of little songs. Most of these songs consist of a pleasing little tune followed by a more emotional and less melodious section, after which the first tune is repeated, generally with impromptu variations on the part of the singer. This *du capo*, which has a great importance in the history of musical form, and lasted in Italian opera right up to the end of the eighteenth century, was a great hindrance to the dramatic effect and in process of time degraded opera to the level of a concert."

#### TOO MUCH "VIVAT"



C. H. H. PARRY

Too great a fondness for applause is as bad for nations as for individuals, according to Sir Hubert Parry. In "The Evolution of the Art of Music," he has something interesting to say on the "eagerness of composers for sympathetic response, and what it has done to handicap the Italians."

"The Italians appear to have been the most spontaneously gifted with artistic capabilities of any nation in Europe. In painting they occupy almost the whole field of the greatest and most perfect art; especially of the art produced in the times when the simple beauty of form and color was the main object of artists. In music, too, they started every form of modern art. Opera, oratorio, cantata, symphony, organ music, violin music, all sprang into life under their auspices. But in every branch

they stopped half way, when the possibilities of art were but half explored, and to it other nations to gather the fruit of the tree which they had planted. "Numbers of causes combine to make this invariable result. One of the most prominent is curiously illustrated by the history of opera. The Italians are generally reputed to be, on the average, very receptive and quickly excitable. The eagerness of composers for sympathetic response is found in the same quarters as quick receptiveness of audiences to the music that suits them. The impressions that are quickly produced are always spring from the most artistic qualities. But the Italian composer cannot take note of that he is passionately eager for sympathy and obvious incentives to obtain them, without the consideration of their fitness. The way in which Italian composers resort to the most direct means to excite their audiences is a commonplace of everyday observation."

#### THE ETUDE

##### "DO YOU SMOKE?"

In his later years, Robert Schumann was curiously reserved, and Frederick Nielsens relates some odd instances in his new book on Schumann, including this:

"Among the various new compositions brought to a first hearing in Paris was Schumann's overture to *Manfred*. The performance, however, gave rise to disagreements between the conductor and some of the players, among whom the Teutonic element was strongly represented. The question was: 'What are the *traps* intended by the composer?' To settle the debated points, Carl Wittig, who was then preparing to go to Germany, was commissioned to visit Düsseldorf, and in the name of the Société Saint-Cécile to lay the matter before the composer. Herr Wittig arrived at Düsseldorf, called on Schumann, was received by him, and explained to him the object of his visit."

"When he had ended, and was looking forward to an answer that would set all doubt at rest, Schumann, who was smoking a cigar, said: 'Do you smoke?' 'Yes,' was Herr Wittig's reply. But the composer had already become, of rather, had again become—oblivious to his visitor for he neither offered him a cigar nor gave him an answer to his questions. After waiting for some time, Herr Wittig made another attempt to ask the desired information, but with exactly the same result—the words 'Do you smoke?' followed by silence. A third attempt elicited as little result as the two previous ones, and Herr Wittig took his leave of the composer just as wise as when he greeted him on entering."

"How strange is life—like the follies of which one knows not whether they are conceived in major or minor." —GRIEG.

#### JOHN FIELD—OF THE NOCTURNES

AS EVERYBODY KNOWS, Chopin sold his idea of composing nocturnes from John Field (1782-1837), the Irish Pianist. What master of man was this gifted originator?



JOHN FIELD

"Field was born in Golden Lane, Dublin," we learn from Herbert Westerly's *History of the Piano*, "a dark, smiling, brown street near St. Patrick's Cathedral and not far from the dwelling of Tom Moore, and the house where Oliver Goldsmith had lived thirty years before. Field's father was a violinist at a Dublin theatre, his grandfather an organist."

After his initial training he went to St. Petersburg as an assistant to Clementi. "His first three years in St. Petersburg," says Westerly, "where he arrived in 1804, were spent in drudgery. Spohr has recorded his visits to Field, when in St. Petersburg, 'I accompanied Clementi to his pianoforte warehouse, where Field had to play for hours to show off the pianos to purchasers. I have in my remembrance a vivid picture of the tall, pale youth who appeared to have grown out of his clothes—a very English and awkward figure. As soon, however, as his soul-stirring playing began, everything was forgotten and we became all ears. "At this time Field had blue hair, blue eyes, fair complexion and pleasing features. Later he became easy-going, indifferent to personal appearance and somewhat of a spendthrift; while, as a man of fifty, he is described as indolent, heavy-featured, worn out and vulgar in appearance, owing to intemperate habits. He was reputed to be somewhat cynical, good-natured, and droll in manner, but undecided. . . ."

#### THE ETUDE

A charming "double-note" piece, Grade 4  
Allegretto M.M. ♩ = 108

## BUTTERFLY DANCE

AIR DE BALLET

FREDERICK A. WILLIAMS

See Mr. Blart's article on another page of this issue.

# ANDANTE CON MOTO from 5th SYMPHONY

L. van BEETHOVEN

Andante con moto M.M. ♩ = 92

*p dolce*  
*ten.*  
*f*  
*p*  
*f*  
*p*  
*cresc.*  
*p*  
*dolce*  
*pp*  
*cresc.*  
*ff*  
*sempre p*  
*pp*  
*p*  
*sempre p*  
*cresc.*  
*f*  
*p*  
*cresc.*  
*f*

## THE ETUDE

## THE ETUDE

*p*  
*f*  
*p*  
*pp*  
*cresc.*  
*f*  
*p*  
*pp*  
*cresc.*  
*f*

## CHINATOWN

JAMES H. ROGERS

A picturesque number from a new set of pieces, entitled *A Miscellany for Young Pianists*. Grade 2 1/2.

Allegretto moderato

M.M. ♩ = 108

*p*  
*non legato*  
*sempre p*  
*mf (both hands)*  
*p subito*  
*p*  
*mf*  
*sempre p*  
*p subito*  
*poco rall.*  
*vivo L.A. martellato*

## CHANT DU SOIR

THE ETUDE

FÉLIX BOROWSKI

A fine example of the singing style, demanding legato octave playing, Grade 4.

Andante ma non troppo M.M. ♩ = 92

*legato*  
*p*  
*con Pedale*  
*poco agitato*  
*più forte*  
*cresc.*  
*a tempo*  
*rall.*  
*Tempo I.*  
*rall.*  
*molto legato*  
*rall.*

## THE ETUDE

tranquillo

*p*  
*più forte*  
*dim. e rall.*  
*pp*

PLEADING  
SONG WITHOUT WORDS

GEORGE F. HAMER

A study in melody playing in either hand, Grade 2½.

Andante con moto M.M. ♩ = 116

*mf*  
*molto espressivo e cantabile*  
*p*  
*mf a tempo*  
*cantabile*  
*p*  
*f a tempo*  
*animato*  
*mf*  
*mf*  
*mp a tempo*  
*mf marcato*  
*f*  
*rit.*  
*rubato*  
*cres.*  
*cen.*  
*do*  
*rit.*

## SEA GARDENS

SECONDO

JAMES FRANCIS COOKE

Molto moderato M.M. ♩ = 72  
Dreamily swaying

*mf cantando*

*f* *mf* *mp* *fine* *mf quasi bello*

*rit.* *rit.* *ff energico*

*Slower* *fff morendo* *calando*

*rit.* *pp* *D.S.*

## SEA GARDENS

This most successful number has been arranged for four hands in response to numerous requests.

"Oh ye! who have your eyeballs vexed and tired:  
Feast them on the wideness of the sea.  
Oh ye! whose ears are dinned with uproar rude,  
Or fed too much with cloying melody.  
Sit ye near some old cavern's mouth and brood  
Until ye start as if the sea nymphs quired!"  
John Keats

JAMES FRANCIS COOKE

Molto moderato M.M. ♩ = 72  
Dreamily swaying

PRIMO

*p* *f* *mp* *fine* *ff*

*Allegro, molto drammatico*

*rit.* *acc.* *Slower* *calando*

*pp* *rubato* *D.S.*

## MARINE CORPS RESERVES

THE ETUDE

ADAM GEIBEL

A real military march with the correct swing and pace.

MARCH  
SECONDOTempo di Marcia M.M.  $\text{♩} = 126$ 

TRIO

*sfz*

*cresc.*

*sfz*

*cresc.*

*D.C.*

## MARINE CORPS RESERVES

ADAM GEIBEL

THE ETUDE

Tempo di Marcia M.M.  $\text{♩} = 126$ MARCH  
PRIMO

TRIO

*sfz*

*cresc.*

*sfz*

*cresc.*

*D.C.*

# ANDANTINO in D flat

EDWIN H. LEMARE

A famous melody, originally for organ, but in demand for all arrangements. Grade 4.

Andantino molto sostenuto M.M. ♩ = 60-70

\* From here go back to A and play to B; then play Coda.

## THE ETUDE

Coda

# DAISY REVERIE

RICHARD J. PITCHER

A study in melody playing and in shifting harmonies. Grade 2 1/2.

Andante amoroso M.M. ♩ = 84

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## TURKEY IN THE STRAW

Edited by Robert Braine

AMERICAN DANCE TUNE

The "Turkey in the Straw" is America's most popular dance tune. If we are not careful it will become our national air. It has increased in popularity enormously on account of the wave of interest in the country fiddler and his favorite tunes, which has swept over the United States in the past year.

In answer to many requests, the *Etude* presents this universally known dance tune, with the bowing best calculated to give the maximum of vigor and clean-cut rhythm. In the syncopated measures a bowing sign has been placed above each note.

Some of our country fiddlers bow the syncopated measures as follows:—

The first note of each measure throughout comes with a down bow, as marked, and the player must be careful to give this note a vigorous accent, if he would bring out the true "country fiddler" swing to this sprightly composition. The fourth finger must be used where marked, and the slurs where indicated, as this makes for a smooth and rapid execution, which is necessary. The tempo is very fast.

Vivace

VIOLIN *mf*

PIANO *mf*

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## GOLDENROD

From a new set entitled *Six Garden Sketches*, Grade 2.

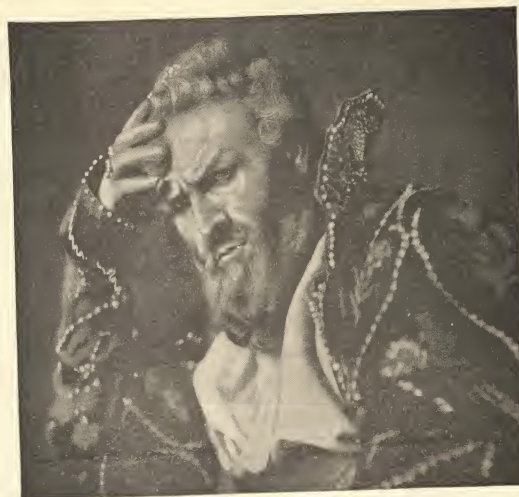
A. LOUIS SCARMOLIN

Moderato M.M. ♩ = 144

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Although perfected less than a year ago, this new reproducing musical instrument has been heard by more than four million persons. When first demonstrated, it was given front-page space by the great metropolitan newspapers as the most important musical development of the age. Critics were no less enthusiastic. Nothing in the whole world of music ever created such profound interest and attention.

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### Another triumph

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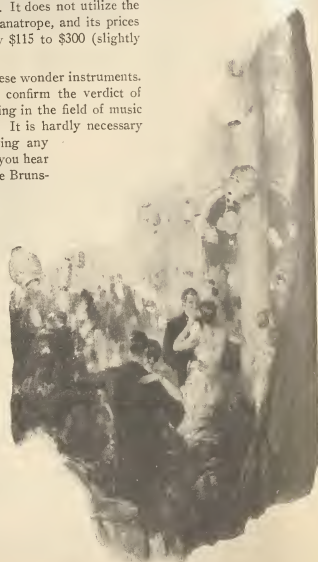
of the new records. In tone quality and its ability to reproduce the entire musical scale, this instrument represents a very great advance over anything in existence, save the Panatrophe. It does not utilize the electrical equipment of the Panatrophe, and its prices are lower, ranging from only \$115 to \$300 (slightly higher west of Rockies).

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### \*\$5,000 for a name

To find a suitable name for the new Brunswick instrument described above, we offer 3 prizes totaling \$5,000 for the best name submitted with slogan not exceeding 10 words describing its music. Write for free booklet giving all details. Address Dept. P-107.



# Invention



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## New Books on Music—Reviewed

*Choral Rhythms for Youthful Dancers.* By Caroline Crawford, with music by Elizabeth Rose Fogg. Cloth bound; one hundred and three pages. Published by A. S. Barnes & Co. Price, \$2.00.

It is well to take off, now and then, the straight-jacket of Art which has come to nurture man in the shape of set types and forms without rhythmic meaning and to view the dance as an something we do for the fun of it. The way toward the mirror when the young girl has got just the right twist to her hair; the halting run to the street-car in the early morning through empty streets and frosty air; the quickening of the step to match that of the passing parade; these are the very root and substance of dance forms.

The thirty-seven "Choral Rhythms" given herein are built on this conception. They are written for children whose emphatic, native movements make special types of the Processional, Schottische, Polka, Galop and Waltz, feasible and necessary.

*Allies in Orchestra.* By Ernest La Prairie. Cloth bound; charmingly illustrated. The hundred and seventy-one pages. Published by Doubleday, Page and Co. Price, \$1.00.

Here is a new Allies who wanders into "orchestra" where instruments put away their players carefully between performances, where disc-jockeys are settled by a general "tuning up," and where standing in society is based on the laws of one's ruler!

Most musicians of all—this tale is no dream!—instrumentalists are given concrete, the mechanism of the four types of orchestral instruments. We shall see like to know what makes overtones, what determines pitch, why saxophones are counted members of neither the wood-wind nor brass-wind group, why trombones are the most difficult of wind instruments, and why drums the most useful of percussion instruments.

Then let us take this tour with Allies by way of the "Tuba Tunnel." It is every bit as easy as the trips we have taken with the other Allies down the rabbit-hole and through the looking-glass. Besides, this journey leaves us much the wiser!

*The Appreciation of Music.* By Percy A. Scholes. Cloth bound; one hundred and twenty-nine pages. Illustrated with portraits, diagrams and notations. Published by Oxford University Press, American Branch. Price, \$1.75.

This book is best read as it rests on the piano rack, our fingers on the keys. In words and notations the *Appreciation of Music* and many another classic composition are fully described in their forms of Vari-

ation, Fugue, Sonata, Rondo, Gigue and Minuet. But, lest the gifts be without gives, the composers are also introduced in quiet but lights. "How the *Harmonious Blacksmith* happens to be so named," and "The exploits of the Coins in the *Herrings*," are stories that cause us to wink with Fate.

The book is far too short for music lovers (and all have become so before the end of the year), but, strangely enough, the last page is really just the beginning, for it is there that our ears begin to listen.

*The English Madrigal.* By Edmund H. Fellowes. Cloth bound; one hundred and eleven pages; illustrated with old prints. Published by the Oxford University Press. Price, \$1.50.

In those "ultra-modernistic" days of 1800 when people sang without the least of key signatures, Madrigals (mother-songs) were discovered in Italy. But soon this type was adopted by the English and under as much a part of their native life as their May Day dance on the green. It was indeed the proper expression of Merie England when she did not have to pocket her pride to be called "m. i. l. d."

*How to Compose a Song.* By Ernest Newell. Cloth bound; one hundred and twenty-six pages; illustrated with musical notations. Published by E. P. Dutton & Company. Price, \$2.00.

The musician who plays amably compositions of the great and less great masters, the folds of modesty rather than put to paper melodies that come to him—such an one had better not read this book.

It tells, first, what a song is and how to distinguish it from music, unlike with words; second, how to write the song; third, what the introduction and finale should express and what they should leave unsaid; fourth, how to make a song singable through homely practices connected with actual transcribing.

The student need not think he will make an end of the work by reading to the last page. An hour later he will find himself, pencil in hand, eagerly calling to shelter in the Noah's Ark of notes and staves the tune which has been wandering in his mind for days.

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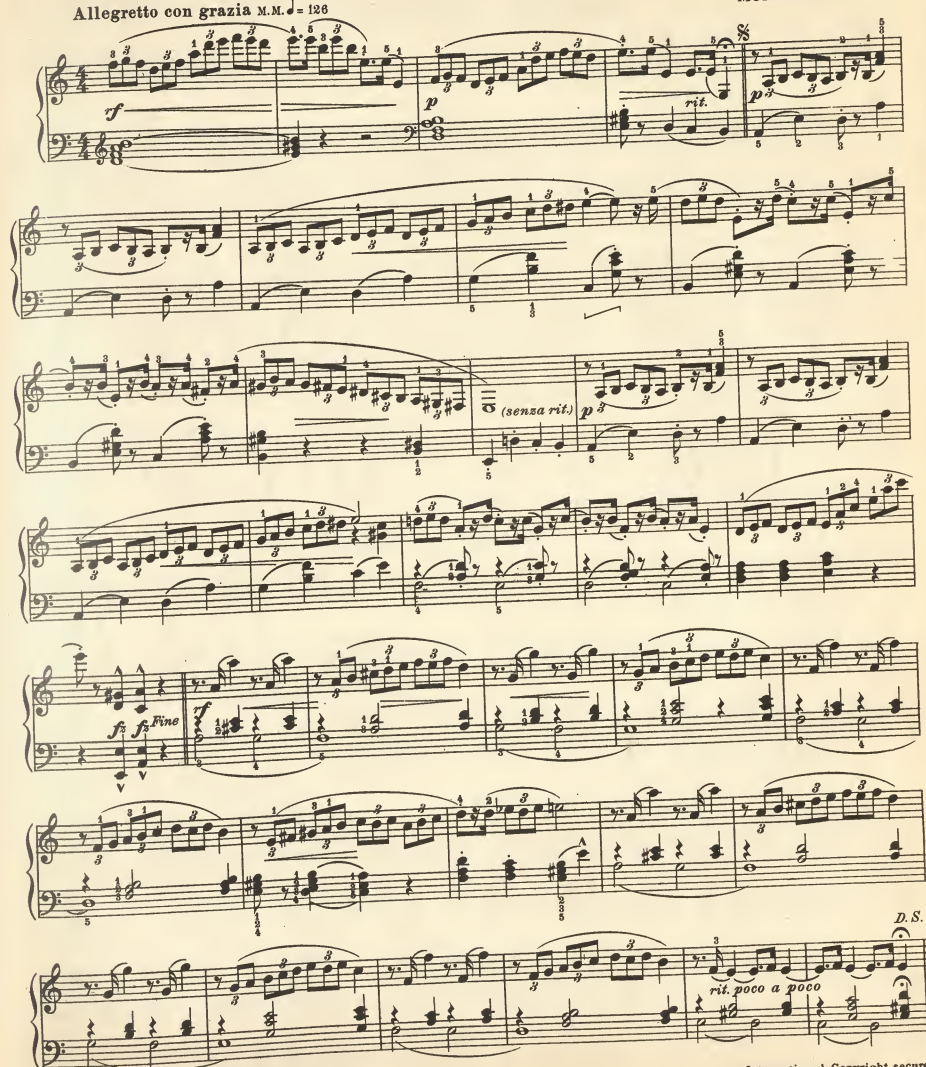
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A study in swift and light finger action and in pungency of rhythm. Grade 3.

## SILVER DREAMS A GRACEFUL DANCE

Allegretto con grazia M.M. ♩ = 126

MONTAGUE EWING



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One of the most melodious and original compositions of the great Russian master. Grade 5.

Allegro assai M.M. ♩ = 72

# VALSE in A

S. RACHMANINOFF, Op. 10, No. 2

*mf*  
*Ped. simile*  
*a tempo*  
*cresc.*  
*accel.*  
*dim.*  
*rit.*  
*a tempo*  
*Ped. simile*  
*accel.*  
*dim.*  
*con allegro*  
*Ped. simile*  
*p*  
*con moto cantando*  
*mf*  
*cresc. ed accel.*  
*Ped. simile*  
*ff*

## THE ETUDE

*ff Presto*  
*Allegro moderato*  
*rit.*  
*p*  
*cresc.*  
*Ped. simile*  
*dim.*  
*Ped. simile*  
*p*  
*Tempo I.*  
*mf*  
*rit.*  
*a tempo*

*cresc.*  
*accel.*  
*dim.*  
*p con allegro*  
*p*  
*pp*  
*mf*  
*dim.*  
*p accel.*  
*Presto*  
*ppp*  
*pp*  
*ppp*

*cresc.*  
*f*  
*cresc.*  
*f*  
*I.A.*

## CHANSON D'AMOUR

FRANK H. GREY

To be played in the manner of 'muted strings'  
Grade 3. Allegretto grazioso M.M. ♩ = 72

Cantabile

*p*  
*mp*  
*1*  
*2*  
*rall.*  
*morendo*

CODA

*Piu mosso*  
*mf*  
*1*  
*2*  
*D.S. al Coda*  
*rall.*  
*rall.*

# FESTIVAL MARCH

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Sw. Sft. & Reeds Sft.  
Gt. Full to 4ft.  
Ch.  
Ped. Full without Reed  
Gt. to Ped. Sw. to Gt.

A brilliant number for *Postlude* or recital use, adapted for *processional* purposes in "picture playing".

Tempo di Marcia M.M. ♩ = 112

MANUAL

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## CRADLE SONG

*THE ETUDE*

BURLY RETTING

A charming *berceuse*, for muted violin.

Andante moderato con sordine M. M. ♩ = 72

Andante moderato con sordine M. M. 12 = 12

Violin

Piano

D string

D st.

a tempo

sul G

Small notes second time

agitato

rit.

dim.

rit.

D. C.

Wm. B. Shadwell

# ROSES ARE CALLING

GORDON BALCH NEVIN

**Moderato**

*mp*

1. When in the gar - den twi - light gath - ers, And flow - ers  
2. Love, get with - in the moon - lit gar - den, A lone I

*mf*

*mp*

*cresc.*

slum - ber through the night, Lone - ly a - mong the ros - es sweet I stray,  
wait and dream of you, Gent - ly, the ros - es bear you from my heart,

*mf*

*mp*

*p rit.*

Long - ing for your love's de - light; Ros - es call, Ere they fall:  
Vows of love for - ev - er true; Still they call, Ere they fall:

*mf*

*mp*

*rit.*

**CHORUS**

*mf*

Ros - es are call - ing, are call - ing to you, — Bring - ing love's mes - sage so ten - der and true; —

*mf*

*dim. e rit.*

Out of the gar - den, dear, call - ing for you — to hear, Tell - ing that I am wait - ing in the moon - light, Long - ing for you;

*dim. e rit.*

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*mf a tempo*  
I want your ten - der kiss, Life holds no great - er bliss,  
I want your pres - ence, The touch of your hand,  
*mf a tempo*  
Dear - est I'm wait - ing midst the fra - grance of the gar - den, While the ros - es call, dear, to you.

# I HAVE A SECRET

Nelle Richmond Eberhart

CHARLES WAKEFIELD CADMAN

*Andante molto espressivo*  
Sun - set and sum - mer, They are here once more, Love - ly as of  
*mf*  
old; Here is the wild rose bloom - ing by the door, With the mar - gold.  
*mp*  
Soft - ly and sweet - ly croons a moth - er bird, Light - ly and white - ly creeps the ev - ning mist, Where do you  
*pp teneressa*

lin - ger, lag - gard at the tryst? I have a se - cret cry - ing to be heard, Un - told, Un - told!  
*poco rit.*  
I have a se - cret cry - ing to be heard, You must hear - it told.  
*mp teneressa*  
Mid - night and moon - light, They will come a - gain, Sil - ver as we knew - Still winds, our path - way Shin - ing thro' the glen, Where the  
*poco rall.*  
stars shine through - Al - most I hear you run - ning on a - head, Al - most I see you by the map - le tree, Cheat me no  
*p molto legato*  
long - er, Meet the Moon and me! I have a se - cret, all too long un - said, For - you, - for you.  
*a tempo*  
\* Can be sung either *pp* or *f* as desired

MARION ROBERTS

## LEAD THOU ME ON

THE ETUDE

R. M. STULTS

THE ETUDE

## Educational Study Notes on Music in This Etude

By Edgar Alden Ball

Butterfly Dance, by Frederick A. Williams

From the days of Grieg, and even before, the butterfly has been a popular theme among composers. Before you practice Mr. Williams' composition, go out into a meadow and watch the fluttering, dainty flight of one of these daintiest of the Maker's creations; then try to make your music whet and float and flutter in a similar manner. It will require good concentration and a very delicate touch.

Andante con moto (5th Symphony), by L. van Beethoven.

The tempo of this famous movement must be strictly observed. Taking it too slow or too fast is singularly destructive to its playful liveliness. And accurate phrasing would be an absolute attainment. Repeat all markings, and take particular pains to make *sfz* notes so designated.

The "Diminished Seventh," so characteristic of Beethoven's style, cited openly in this modulation, is singularly effective. This modulation is wonderfully beautiful. Our readers will find a complete analysis of this movement in Mr. article in this issue.

Chinatown, by James H. Rogers.

Mr. Rogers, the renowned Cleveland composer and teacher, seems equally "at home" in the whistling type of composition he attempts. His organ writings are virile and dignified and virility and an exemplification of true "organ style," his songs graceful and highly vocal; and his pianoforte pieces are gems of humor, originality, and musicality. Chinatown is a characteristic number, presenting no real difficulties, but demanding that the student be kept extremely relaxed to play the accurate notes.

Chant du Soir, by Felix Borowski.

Felix Borowski was born in 1872, at Burton (Westmoreland), England. After studying in London, he came to the Cologne Conservatory, where he taught for a time, and in 1894 he began to travel. His compositions are numerous, and he has been successful in London, and began to travel. In 1897 he came to Chicago as professor of composition at the Chicago School of Music, and in 1911 he became the president of the college, a post which he held until July, 1915, when he resigned in order to devote himself to private teaching and composition. In addition to his teaching and composition, Mr. Borowski is a composer and teacher. Mr. Borowski has accomplished considerable literary work in the musical field. The breadth of melodic line which marks this music, so pleasing is exemplified in this "Evening Song." The left hand must be sufficiently suppressed to permit the melody to stand out clearly. This composition is in "three-part" form (A-B-A). Make the middle section really *sfz*. The Code of this composition is thoroughly delightful. Mr. Borowski's use of triplets is always effective.

Sea Gardens, by James Francis Cooke.

This composition, originally written as a piano piece, is receiving a most cordial reception from performers all over the world; teachers are using it with immense success, and it is now being featured by Sousa and his band. The melody of Joe Cordeiro, so excellent and so "bunting," is highly exceptional. It will, we predict, confer itself to thousands and thousands of pianists for many years to come.

A formal analysis of this piece is as follows:  
Section A (A-flat Major).  
Bridge section (A-flat Major, *molto drammatico*).  
Section B (F-sharp Major, *molto drammatico*).  
Section C (A-flat Major).  
We must mention, in passing, the fine poem by John Keats, one stanza of which Mr. Cooke has prefaced to this composition. The poem is a perfect (fourteen lines), and is so lovely that we quote it here in its entirety.

Sonnet on the Sea

It keeps eternal whisperings around  
Beats a murmur, and to me softly well  
Quits twice ten thousand caverns, till the spell  
Of Heave leaves them and the old shadowy sound.  
Often 'tis in such gentle temper found  
That scarcely will for days from where it sometimes fell,  
The moor'd for days from where it sometimes fell,  
When last the winds of Heaven were dumb.  
Oh yet who have your dyal's veils and tr'd  
Fast them upon the wildest of the Sea;  
Or pry whose ears are dim'd with upperside  
Or fed too much with clanging melody.  
So near some old Cavern's mouth and broad  
Until ye start, as if the sun were out  
"Ours," by the way, is the old spelling of "Ours."

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D.C.

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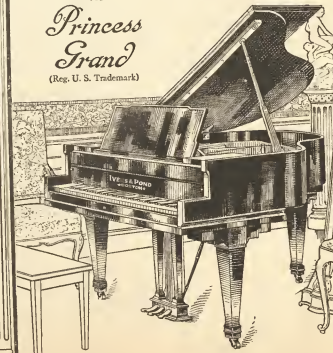
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WHEN ABOUT to study an operatic role, the first thing for you to do is to read the libretto carefully, not only to become acquainted with the plot and general movement of the play, but also with the dramatic situations and the types of character represented by the various personalities. To do this, if gifted with imagination you will instinctively be dramatizing it mentally, will be picturing the carriage and general bearing of the principal characters; in other words, you will be acting the play subjectively.

Now it will be time to give attention particularly to the characteristics of the person to be represented, to picture to yourself how you would feel and act if placed in similar circumstances, and then, how you would have felt had your nature, surroundings and life been the same. You must endeavor to get under his or her skin, so to speak.

Up to this point the aim has been to grasp and impress on yourself the dramatic situations and all that they entail. But now the time has come to tackle the musical score. If enough of a musician to play over your part on the piano until you are familiar with it, it is just so much in your favor; but if not, get your accompanist to play it over and over again while you follow with your eyes the vocal part, but do not attempt to sing it, however strongly tempted to do so! You have now possessed yourself mentally of both the dramatic values and their musical settings, and the time has now come to study your part in a different way. From now forward concentrate on the musical medium through which you are to interpret the feelings and emotions of your assumed character, the declamatory values, the modulations of tone, the delicate nuances that will render eloquent your expression.

#### Picturing Ideas

IF YOU HAVE the gift of musical interpretation and a right conception of all the infinite shades of color that rightly belong to the human voice, all of this will come intuitively—you will not have to think it out deliberately! You will simply picture your ideal conception of your part according to your highest musical and dramatic possibilities. You have been, in common parlance, making up your mind just how you want to hear yourself sing your part; and this making up your mind is actually the whole crux of the thing if you will only believe it! It is the one compelling force which dominates the whole action of your vocal processes; it is the one thing which enables you to achieve your ideal expression in utter unconsciousness of the voice and means by which it is accomplished.

You can experience an ecstatic exaltation in mentally hearing yourself sing, which is unequalled in any other way. In this ecstasy you may indulge yourself to the full! Imagine yourself singing your part with all your heart and soul—with all that is in you of vital energy, till the whole of your being responds to the joy of it; but resist the temptation of actually voicing it.

You may be wondering why I am so insistent on your work being purely mental; therefore, without entering into the psychological processes which lie back of it all, here are some of the obvious reasons for the advice given. If when undertaking the study of a new role, you obey the natural impulse to sing it at once after a fashion—as the majority of young students are apt to do—you will hear it done with all the imperfections of tone and expression incidental to a tentative effort, which must necessarily be faulty, because you have as yet formed no idea as to how it should sound. Consequently, immature and faulty singing is the first impression you receive—an impression

## The Singer's Etude

Edited for September

By CLARA KATHLEEN ROGERS

Formerly Widely Known on the Operatic Stage as Clara Doria

It is the **"Ambition of THE ETUDE to Make This Voice Department a Vocalist's Magazine Complete in Itself"**

### How to Study an Operatic Role

which interferes fatally with any ideal conception you might otherwise form. Your first fresh conception of a musical composition is always the best, because it is independent of our medium—because it is unhampered by the flesh and reigns supreme in our consciousness.

#### The Unsatisfying Phase

ALL ARTISTS have at some time in the course of their studies realized that when a vocal phrase failed to satisfy them, on repeating it again and again it grew worse instead of better, and that soon they had lost all idea of how they originally wanted it to sound. The explanation of this is that the faulty sounds kept impressing themselves on the sub-consciousness which, acting on the vocal processes, gave them back the fruits of the had impression received.

I hope it has been made clear that to sing your songs or recitatives before having determined how they should sound, what effect you intend to produce—is the worst thing that can be done; that you must first form an ideal of the effect you would produce aimed by physical inadequacy; otherwise your best conception will become blurred and you may lose confidence in it altogether!

To put it in another way, any unsatisfactory tones, uttered in your struggle to master unfamiliar musical phrases, will be subconsciously received and registered in all their imperfection, and those imperfect tones will be duly reproduced by the subconscious control of the mechanical actions of voice.

In corroboration of the soundness, as a working principle, of the above directions, I will tell you something of my own experience as an opera singer, as there is nothing so convincing as a proof obtained by a personal experiment which has been successful. In the early days of my operatic career I had, for the purpose of enlarging my repertoire, accepted an engagement in a small town of about thirty thousand inhabitants in Southern Italy, where the only place of entertainment was the opera house, and where each week a change of opera was required by an exceedingly exacting public who had no other resources for their diversion.

*The lure of the Operatic Stage has been, from time immemorial, a fascinating "Friar's Lantern" to the aspiring singer. One who has followed successfully this fugitive light here comes before the curtain and, in an interesting "Epilogue," chats with her listeners of the Pictured Ideals, the Obsolete Phrases, the Inevitable Repertoire, which must be made reality, and thus turns a sheaf of sidelights on the preparation for that magic world behind the footlights.*

#### Singing Steadily

IN OUR COMPANY there were two prime domes and two tenors, each pair having their separate repertoire! As it happened that the second company did not draw, it fell to my lot to be called on to sing nearly every night instead of the four performances originally expected of me. This was too hard work for so young an artist (I was not yet twenty years of age at the time!) including, as it did, the studying and rehearsing a new opera each week. The consequence was that after a couple of months of this severe régime I had to stop singing for a whole week as an attack of laryngitis made it impossible for me to utter a sound. Meanwhile, there was a new opera to be memorized. (It was, I remember, *Crispino e la Comare*), and, as singing was an utter impossibility, I was forced into familiarizing myself with it mentally. I imagined myself singing it score in hand, until I could do it entirely by memory. As I was warned that I must give my vocal cords a complete rest, not even permitting myself to speak but in a whisper, I refrained from any attempt to sing audibly, even when after five or six days I began to feel that my voice had come back. Thus it happened that I had never learned to sing my part in the first instance, but found my voice in that part until I could sing it to myself. I only knew how I wanted it to sound. But when I started to let my voice out in the first number, I was simply amazed at the ease and security with which I sang, and this same security prevailed throughout the opera. Never before had I felt satisfied that I was giving all that I had in me to express! All the acclamations and praise showered on me at the end of the performance were as nothing compared to the elation of realizing that I had actually sung my part as I had ideally conceived it!

It was this experience which started me in the habit of silent study. I never could have gone successfully through that strenuous season of four months, during which the bulk of the work rested on my shoulders, had I not discovered so effectual a remedy, besides avoiding the still greater danger of losing my first fresh conception of the effect I meant to produce through hearing myself struggle with tentative and

blundering efforts until my original ideal was blurred if not altogether effaced!

After all that has been said on this subject, although it may seem to be superfluous, I think you should be warned that the method of studying an operatic role above indicated will not prove infallible unless, by previous training, you have rendered your vocal organs capable of responding to whatever demands may be made on them in dramatic singing. This, of course, involves the daily intelligent practice of vocal exercises which render and maintain in a pliable condition all the parts that are brought into play in singing. In other words, you first must have mastered the technique of vocalization, which is not a silent process, but in which every tone must be heard and critically passed on until it satisfies you.

#### To Master Technique

THE MOST EFFECTIVE way to master the technique of singing is to practice separately all the different processes involved. First of all, confine yourself to vocalizing and go no further until you have satisfied yourself that you can sing every vowel on every tone of the scale within your compass with perfect freedom and at the same time preserve the unaltered sound of every vowel always bearing in mind that although the vowel *slurps* in the throat vary in order to adapt themselves to the different pitches of tone, their sounds must always remain unaltered.

It is necessary to emphasize this because it is so common a fault to jangle with the legitimate sounds of the vowels under the impression that it is difficult to produce good tone on certain ones such as short *a* (as in *and*), *e* (as in *end*), *long e* (as in *me*), *o* (as in *go*), *u* (as in *goose*). That, however, is a great mistake; the equally good tone can be produced on every vowel, provided you know how to go about it! Your teacher, if he has a proper understanding of the vowel formation in the throat (and in the mouth) should tell you that every vowel adapts itself beautifully to the pitch of tone on which it is sung. You need only to think each vowel into each tone before giving voice to it. This way of thinking is the only one which will help you to sing steadily, and you should use it daily until the automatic adaptation of each vowel to each pitch becomes a matter of course; until, from constant practice, it becomes instinctive or second nature.

#### Articulation

WHEN THIS is accomplished, turn attention to the distinct articulation of all the different consonants. That involves acquainting yourself with the exact point of contact between the lips, teeth, tongue, hard and soft palate demanded by the different consonants, and also a knowledge of the different classes of consonants, as each class calls for special treatment. As soon as you have acquainted yourself with the nature and treatment of these, it is for you to render very nimble, through daily exercise, all the parts involved in articulating, so that these inevitable interruptions to the vocal tones may be as brief as possible. In this way you will have accomplished a great feat in the art of singing and declamation, namely, the ability to use words as distinctly as though they were independent of voiced sound, while the voice sounds as free and clear as though unhampered by words.

Think what a splendid spontaneity of utterance is thus achieved; think how instantaneously the pictured emotion or state of mind thus finds expression in dramatic singing!

In the limited space allotted to this article, of course it is impossible to do more than indicate the general course of study to be pursued in acquiring a technique which is, in reality, nothing more nor less than a perfect instrumentality!

## THE ETUDE

### The True Function of the Ear

As so much importance is attached to the training of the ear, and properly so, the singer should understand why. It is natural to argue that the ear is not part of the vocal organ, nor of the brain which conceives sound; therefore, some explanation of the relation of the ear to the brain in singing should be given.

The ear is the receiver and the arbiter of sound; it takes note of and analyzes the various qualities of sound. It receives from it a pleasing or an unpleasant impression; but it is not the ear that conceives sound, although it does dominate its conception. What the ear does is to communicate to the brain, through the auditory

nerve, the impression received; and that impression stimulates the brain to conceive and the will to produce sound. If the impression produced is beautiful, the conception and production will also be beautiful; if it is either disagreeable or indefinite, the tone conceived and produced will also be either disagreeable or uncertain. You can only conceive tone as well as you are able to perceive it.

The ear, therefore, is the sense to be relied on as the first cause of sound, because without the functioning of the ear there would be no stimulus to produce it. The living proof of this is the deaf mute.

### Sensations are Effects, Not Causes

ALL PHYSICAL sensations which accompany singing are of some value as associated with certain pitches and qualities of tone, but beware of regarding these sensations as the cause of the tones you hear; because they are merely the automatic response to the various vocal tones and not intended to be under your control. In seeking to produce the sensations you would be interfering with the natural processes acting in your ears. Direct your thoughts simply to the tone itself; in so doing you will be on sure ground.

Cultivate the "listening ear." In doing so the ear will also become analytical, and you will not have to depend on your teacher's perceptions.

Until you yourself know the difference between the true tone and the spurious sound which the indiscriminating ear accepts, your practice at home can avail you but little.

Nasal sound is often confused with nasal

resonance, though the effect of the one is quite different from the other. Nasal sound is caused by raising the tongue at the back and lowering the soft palate so that the two parts come into contact. Nasal resonance, on the contrary, is obtained by keeping the entire pharyngeal passage open and free from any obstructing movement of the tongue, because the upper or *naso pharynx*, which is above and behind the soft palate, is the passage to the most effective chambers of resonance. You can easily observe in a mirror the physical action of nasal sound by the voicing (ng) as in sing. Note the pinched and disagreeable sound which results.

If Americans, in their student days, had their attention called to this distinction, that frequent and much deplored "American twang" in speaking would be eliminated.

### Dangerous Advice

Most dangerous advice has been given to students by certain gifted singers who have achieved celebrity. In describing their own sensations they have failed to consider that they are not describing the sensations that either could or should be felt by others who are formed in a different mold. It is with our throats much as it is with our faces—eyes, nose and mouth express approximately the same position, yet how differently related they are to each other! How different in form, texture and in sensitiveness! Would it not

be absurd to assume that we all must look alike, because we possess the same set of features? In point of fact, no two people's throats are alike! Have we not here one more good reason for teaching singers in what good tone consists; young singers hear it and in leaving them to find out for themselves what their own sensations are when they feel satisfied with the sound of their voices, rather than to seek after the sensations of some other singer?

### The Value of a Sense of Beauty

A sense of beauty leads of volition is the only real source of voice that is beautiful. If the singer is without either an inherent or a cultivated sense of beauty all the methods in the world, employed by teachers, are useless!

Given normally constructed vocal and speech organs which have been, once for all, rendered pliable by practice, the singer's or speaker's conception of sound is the entirely responsible for the quality of his voice.

### Some "Messiah" Statistics

The "Messiah" had its first performance in Dublin, Ireland, in 1742, at which time Handel visited Ireland at the invitation of the Lord Lieutenant, bringing with him a new composition which proved to be the oratorio which now has become synonymous, musically speaking, with the Christmas season. America first heard the

The pliability of the parts, which must yield their co-ordinated response to the will of the singer, is obtained by the steady and intelligent practice of technical exercises familiar to every teacher and singer. But the practicing of such exercises, digressed from an unfeeling demand for a quality of sound throughout, that is because the singer will not result in a perfect mechanism that is, a mechanism which is the automatic response to the singer's sense of beauty.



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## Department of Public School Music

(Continued from page 648)

be assigned to a first violin desk who cannot "double" on some other instrument, such as the bass-viol, melophone or some needed instrument such as viola or one of the reeds.

### A Big Job

THE PROPER development of a good orchestra and band is a big enough project to require the entire time of the music teacher. When we consider the number of different instruments involved in the instrumentation of the average orchestra or band, we can readily understand why little else can be accomplished by the teacher who handles this work adequately. The over-burdened music teacher cannot hope to assemble an orchestra of symphony proportions but he should select the good players available and keep the number down to a suitable balance of instrumental parts. Have an orchestra by all means, but stick to the principle of quality rather than quantity. The orchestra is composed of an extra-curricular activity but it should be carried as an instrumental ensemble, meeting four periods a week for credit on a laboratory basis.

### High Music Appreciation

AFTER considering the vocal and instrumental music in the high school, the next course in importance is the course devoted to the development of an appreciation of music. Four periods weekly on a full credit basis should be devoted to this great subject. The course will have to be well organized and suitable texts and equipment provided such as reproducing machines, rolls and records. Several splendid texts are available and the material has been standardized with suitable recordings listed for use in presenting the lessons. What we need to-day is a rebirth in the art of listening and understanding of the deep, true beauty of good music. The whole trend of the ethical and artistic life of a school can be ordered by the proper presentation of the material listed for use in the courses in music appreciation.

An example of the effect of great music can be seen in the high schools which have sacrificed in many ways to buy pipe-organs. Consider an assembly of all of the pupils, listening intently to the magnificent tones of a fine organ played by a capable performer. The majesty and dignity of the beautiful music will create an atmosphere which will spiritualize the life of the school and change it to a strange mysterious way into a temple of ethical training and the reaction on the life of the student body will be incalculable. The course in music appreciation must not only develop a deep love for good music, but must also furnish a foundation for an understanding of the fundamental principles of music as an objective art.

### Theory Courses

THE NEXT in order of importance are the courses in theory and harmony. Many high schools present elementary theory work in conjunction with chorus classes. While this is helpful in a general way, yet it is not wise to force every high school pupil to take theory.

It is better to establish an elective course in theory and practice and to give opportunity to the pupils who are particularly interested in elementary theory work, sight reading and ear training. A text should be supplied on terminology and notation, and material provided for intensive work in the practice of sight reading and ear training. Scale and interval building, key relationships and the ground work for the study of har-

mony should be provided. This course should be given to all of the students preparing for a course in elementary teacher training.

### Harmony

RECENTLY suitable texts for the presentation of harmony have been prepared and the high school teacher need not fear to present a course in harmony to high school students. A good text is essential and the time has passed when the boast of the school music teacher that "we have our own course, we do not use any text" is not accepted but is considered a sign of weakness.

### Applied Music Study

PROVISION should be made for granting credit for instrumental study taken with private teachers. Credit for this applied music study should be considered on the basis of one thirty-minute music lesson taken weekly with five hours of practice for two or more semester hours of credit or one thirty-minute lesson with ten hours of practice for four or five semester hours of credit. Forms must be prepared and supplied to cover all of the reports necessary, and provision should be made for individual examinations.

I have outlined a comprehensive program for most of the music activities which the modern supervisor should consider. All of these activities can be adequately cared for if the supervisor will work out a plan and take advantage of the many standard courses and texts which are now available.

## Saint-Saëns' Anonymous Symphony

By S. A. Walsall

IT IS hard nowadays to realize the prejudice against young composers which existed in France in the first half of the last century, and was probably heightened in the case of Camille Saint-Saëns by virtue of his Jewish blood. In the life of Saint-Saëns, by Watson Lyle, we discover that he was obliged to resort to deceptive methods to get his first symphony played. We learn of the composer's start in life as follows: "In December, 1852, Saint-Saëns was appointed to his first professional post. This engagement, as organist in the Church of St. Méry, he held for five years.

"The following year his symphony in E flat, not published until 1855, was produced by the Société de Saint Cécile, anonymously, under Seghers. Prejudices against the performance of works by unknown composers (as if everybody has not been at one time 'unknown') was even greater then than now, and Seghers knew very well that if the symphony was put before his friend it would be contemptuously tossed aside. He therefore said that it had been sent to him anonymously from Germany.

"The symphony was enthusiastically praised. At the rehearsal, the youth of eighteen, all trembling for the success of the year-old child of his brain, listened to the young man, whose ideas they had heard. They freely discussed the good and bad points of the composition and were naturally greatly astonished when they learned, after the public performance, that the young man, whose ideas they had sought to improve by the discussion of the new symphony, was actually its composer."

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## Musical Pointers for Musical Parents

Conducted by  
MARGARET  
WHEELER ROSS



"The Etude" takes pleasure in announcing a new column in which pithy paragraphs will appear periodically from the pen of Mrs. Ross, who has had wide experience in this field. Address all inquiries to Educational Service Department (attention of Parents' Department), "The Etude Music Magazine," 1712-1714 Chestnut Street, Philadelphia, Pennsylvania.

Write questions on a separate piece of paper bearing the above address and give your own name and address in full. Answers will be published under only the initials of the inquirer.

Make all questions brief.

No questions except those of general interest to the greater body of "Etude" readers will be answered in this department.

GREETINGS and good wishes to THE ETUDE family of interested parents. In this cozy corner, all by ourselves, I shall hope that we may work out to a satisfactory conclusion the points that perplex you in your children's musical progress, and further, that we may become real friends through our mutual interest in two of the most delightful and fascinating things in life—music and children.

Because I have been both a mother and a trained teacher I feel that I can be of some help to the musically untrained parents of the multitude of children engaged in the study of music, in whose homes THE ETUDE is a regular visitor.

I say the study of music advisedly; for that is what it should be from its earliest beginnings. Unfortunately, too often the children are merely "taking music lessons."

### Untrained Parents, Victims

Musically untrained parents must accept with blind faith the instruction in music that their children receive. As in any other specialized subject, unless they have had some training themselves they are incapable of judging the qualifications of those who teach their children. In all common subjects the parent is protected by adequate school laws, and the children are reasonably safe. In music and pictorial art, however, they have no legal safeguards; and when the time comes to select an instructor the parents must depend upon the popularity of the teacher, the advice of friends, perhaps no better qualified than they to judge, or the enthusiasm of their children's playmates for some particularly favored teacher; and none of these sources is absolutely reliable or to be desired.

Since most parents believe their children have musical talent, which in the majority of cases is likely to be true, there is a greater amount of time and money spent in the pursuit of music than in any other form of art.

If these teachers were always carefully prepared, then the excess would need not be deplored; but so long as we have no legal standardization for music teaching, and no laws protecting the public therein, the popularity of the subject and the money to be made thereby is going to keep the profession overcrowded to the

detrimment both of the art and of the teacher who spends the time and money for the necessary preparation.

### Musical Advances

But happily, music in America has made tremendous strides within the past few years; the general public is fast becoming musically educated; and we have a noble army of experienced teachers devoting their best efforts and unlimited energy to the musical advancement of our children—and I might add, in the main, an army as yet unappreciated, and shamefully underpaid. We must educate the parents to a realization of the necessity of scientific pedagogy in the study of music. They must be made to understand its fundamental economic value. We must hammer continuously upon the fact that the beginning lessons are the most important, and that the best teacher obtainable is the one to have at that stage.

Because THE ETUDE comes into your home it is but natural to conclude that you are interested in music, or that it is there upon the recommendation of the teacher of your children. In either case then, we can safely assume that you are, and that your problems are going to be only those of keeping the children interested in the subject of directing the practice habits, that the best results may be obtained from the time put into it, perhaps, the clearing up of some points relating to methods or materials.

### Let Us Help

But, whatever they may be, I hope you will bring them to this department that we may work them out, not only for yourself, but also for the benefit of other parents similarly perplexed. After all, subjects in life are common to every one of us and need only thought, and perhaps some specialized training, for a ready solution. Indeed, just getting the viewpoint of somebody else will often clear up a very complicated matter that we have looked at too long from one angle.

Let me again assure you of my interest and cooperation, and welcome you into what I hope may become a happy family of ETUDE parents—the fathers, as well as the mothers.



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THE DIFFICULTY of finding someone to blow when there is no mechanical blow, the distance of the church from one's home where there is one, the expense in both cases and the fact, in private prayer, all day, these and other factors dangerously reduce the amount of practice which an organist can get on his own instrument. Faced with a Bach fugue, a Rheinberger sonata, or a Vidor symphony, to be mastered, perhaps, at short notice, the case at times seems desperate.

Moreover the difficulty is often a deterrent to *public*. To so balance oneself on the stool that one can play high notes on the uppermost of three or four manuals with both hands, while playing low notes on the pedals with both feet, and the same time to feel no misgivings about the rest of one's anatomy in relation to the bench—this at first seems impossible with practice, let alone without it! Add the manipulation of stacks of stops at each side of the manuals, thumb-pistons between them, and two or three sets of couplers and coupler pedals, a swell pedal or pedals, and possibly a tremolo pedal underneath them, and two books to read from, one music, the other printed words, and well, no wonder an English cathedral organist estimated the organ pupils of the general practitioner as about one per cent. of those for voice and piano!

To the average organist the position would be hopeless were it not that a great deal of organ music can be practiced on the piano; and most of that which cannot be played exactly as written can be adapted to the lesser instrument. Indeed, those who have not made the experiment will be amazed at the amount of ground they can cover in an hour at the organ if they have first done everything which was possible away from it.

#### Passage Without Pedal-Part

THE STUDENT whose opportunities for practice are limited should study and finish on the piano all passages for manuals only. The whole of the second movement of Bach's St. Anne Fugue is a case in point. The difference in touch is not so far to this. It is possible to play just as legato on the piano as on the organ. Not only so, but all piano playing should be legato, unless the contrary be specified. The co-ordination of this is equally true. The *staccato* touch is just as practicable on the organ as on the piano, and in modern playing is nearly as frequently called for. (I say in modern playing, rather than in modern music, for a conviction that the older composers used far more varieties of touch and tone-colors than it has been customary to adopt in playing their works which were for long rendered in a studiously "stodgy" manner! Expression marks are of comparatively recent introduction; and no expressionist is this!)

#### Manuals Simultaneously

ALMOST THE ONLY difficulty likely to be encountered in playing organ manual parts on the piano is when two manuals are in use simultaneously, and the hands cross. Even then the crossing may be so extreme as to be practicable on the piano by crossing the hands on the one keyboard. The last page of the famous *Toccata in F*, which concludes Widor's "Fifth Organ Symphony," is a striking instance of this. The left hand has chords an octave higher than the broken-chord passage in the right hand! When the hands are nearer together the difficulty is often greater. But it can generally be overcome by simply playing the right-hand part an octave higher, or the left-hand an octave lower, or, in extreme cases, both. From the possession of a pedal-piano or practice-organ, if it have only one manual, will not always obviate the necessity for

## The Organist's Etude

Edited for September

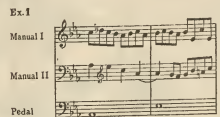
By CLEMENT ANTROBUS HARRIS

Eminent Organist and Choirmaster of Adelaide, South Australia

It is the Aim of THE ETUDE to make this Organ Department "An Organist's Etude Complete in Itself"

### Getting Organ Practice on the Piano Part I.

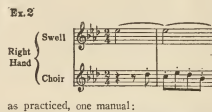
Resorting to this device, as the following extract from Bach's *Trio in C Minor* will show:



By breaking ties this passage can be played at the pitch written on one manual; but the resulting effect is very unsatisfactory. Far the better plan is to play one hand an octave higher than written. Either hand may be so treated, but the best effect is obtained by raising the left hand. The pedal part can be represented by playing the whole-notes as quarter-notes with the left hand and using the sustaining pedal.

#### Changing Manuals

WHEN TWO manuals are alternated, both hands moving simultaneously from one to the other, as in producing echo effects, the difficulty of getting effective practice of the passage on the piano is quite apparent—the reason being, of course, that no skip is involved. For this reason it will often be advantageous from an executive standpoint to play the second manual part an octave higher than as written though it is not necessary to do so.



as practiced, one manual:

Ex. 3



Of course, the *staccato* touch cannot be maintained on the third note, E flat, of the lower part unless a second attack of the left, plus the introduction of a staccato note, is made in the upper part which plan is followed as a matter of taste.

Ex. 4



#### Passage with Pedal Part

THE CRUX of the whole matter lies in the fact that the harmonic basis of a composition being its own name implies, the foundation, can never be omitted. Certain principles—not arbitrary rules but natural laws—apply to it which are applicable to no other part. (The harmonic basis in music must not be confused with the vocal bass. The lowest of any two or more simultaneous sounds in the harmonic basis, however high they are, or by whatever means they may be produced, but where there is a pedal part in an organ music it always forms the harmonic basis except in the course of a pedal point.) Consequently to omit the bass would be to vitiate the student's ear, and to advertise all within earshot of his practicing-room that he was devoid of the most elemental musical sensibility! Yet the pedal part is the most difficult to master, and a piano has no pedal-clavier. Now what is the student to do?

(Part II will follow)

### Congregational Hymn Singing

By Edward Gould Mead

JUST AS music is one of the essential features of the church service, so the most important feature of church music is the hymn singing. No matter how effective and pleasing the singing of the choir or soloist or the playing of the organ is, it is the singing of hymn tunes by the congregation that constitutes the musical essence of the service. Yet the fact remains that in the preparation of the music for the church service little or no attention is paid to the practice of hymn tunes, at least by the congregation. Yet if the congregation is not familiar with these tunes the ensemble singing can not be made impressive, even though the choir has rehearsed the hymn tunes well and leads with much assurance. If time were found, say, at the weekly prayer meeting, to practice on the hymn tunes for the coming Sunday, drill could be given on the separate parts and proper phrasing observed to bring out the true meaning of the verses.

Many churches have poorly edited hymn books in which the verses of the hymns are printed underneath the tunes to be sung, or, what is far worse, on the page opposite the music. In either case reading the notes is made difficult for the average singer. Moreover many airs are found in hymn books which are either unsuited to their texts or musically inferior. Every church should provide itself as soon as possible with well-edited hymnals, as "Hymns of the Christian Life" or "Hymns of the Living Age."

## THE ETUDE

The minister and the organist can each do his share in helping to improve congregational singing. The minister can call attention to the music of the hymn itself, or mention its author, and reading one or more of the verses. The organist, in playing the prelude to a given hymn, can suggest its special character by the use of variation in playing for the congregation. It is very necessary for the organist to lead the congregation in singing (especially

if no singing leader is present), and in so doing, maintain a perfect rhythm and steady tempo. If the congregation is large or if it shows the slightest tendency to drag or flatter in pitch, playing the upper three voices as detached chords, while keeping the bass part legato is very effective.

No form of music is more inspirational than hearty congregational singing of good hymn tunes. Why should not this be developed as much as possible?

### Pedal Points

By E. A. B.

Are you one of those brave, brave organists who use both feet when they play the organ? If so, let me first congratulate you; and then inquire whether you know which foot to use when. Of course, the question is quite a poser, and is the more difficult in that it belongs to that category of questions which can never be answered, very accurately, at least. Here is one way, though, that you can determine approximately when to use the left or the right foot: Sitting on the organ bench, cross your legs—taking care that the right is placed over the left. With the feet still crossed and resting on the

pedals, extend each foot (in the opposite direction to the other) as far as possible. You will find that the right foot reaches about to Bb, the left about to Fb. Now in general, the notes below that Bb, and above the Fb belong to the right. And between the Bb and the Fb, the feet can be used nearly interchangeably.

Of course, as we all know, there are many occasions when one foot enters the other's precincts; but the rule that we have laid down is true 99 and 44/100 per cent. of the time.

### Mixtures

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### Organ Schools Compared

By Herbert Westery

THE RECENT Romantic movement in Britain penetrated piano forte, orchestral, chamber and choral music, and to some extent British songs. But it still lingers outside the realm of church music, a school that is quite unique in itself, and in its outstanding composers for the organ. America is ahead of Britain in the Ro-

manic manifestation in organ music; its characteristic and impressionistic school of organ composition is already well founded, and it remains for British composers to follow their lead and instill the spirit of Romanticism into that as well as other branches of British musical art.

### Double Pedaling in Hymns

By Helen Oliphant Bates

The treatment of hymns may be varied by playing both the bass and the tenor on the pedals. This requires careful practice, or a jump, unsteady effect will be the result. Each foot should be practiced alone, and the attention should be directed toward eliminating unnecessary motions and making the necessary motions as legato as possible. On the piano, if the weight of the hand and arm is carried from one note to another, a simulated legato is obtained. Even when the hand moves from one section of the keyboard to another. The same principle should be employed with the feet. If you wish to make a skip of a fifth, for example, do not pick your foot up and hunt around in the air for the next note. But before leaving the first note, turn the foot in the direction of the note to which the skip is to be made. This mental impression of the distance it will be necessary to slide, and

then glide noiselessly over the tops of the keys, always keeping the foot in contact with the pedal-board.

After practicing each part separately, put them together, taking pains to bring both feet down at exactly the same time. Nothing is more inartistic than to have the parts coming in one after another.

When the two pedal notes do not lie over a third apart, it will sometimes facilitate a connection to play the two parts with the same foot. To do this, turn the foot sideways, at right angles with the pedal-board, and hold the arch high.

Double pedaling should be used in the church service only when it can be done gracefully and when the character of the hymn is suited to this kind of treatment; but as an exercise it may be applied to any hymn and will be of value in improving pedal technique.

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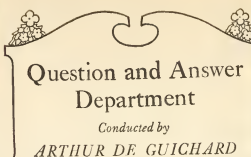
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
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**The Chord of the 6/4.**  
Q. What is the chord of the 6/4?—J. F. M.

A. The chord of the 6/4 is the second inversion of the common chord, these differs from the 6/8 in that the interval from the bass which produces the 6/4 is a fifth, whereas in the 6/8 it is a third.



A. 1. "Centripetal" (from Latin *centrum*, a center, and *petere*, to seek, *to*), tending to a center. "Centrifugal" (from Latin: *centri-*, from *centrum*, a center, and *fuere*, to be from), tending from a center.

2. The practice proposed only for those players who have already attained to a certain excellence of finger dexterity. It would be dangerous for those students who cannot

The first is in the original position of a note (C, D, E, F, G, A, B, C). The second is inverted or turned upside-down, by the interval of a fifth (F, C, G, D, A, E, B, F). The third is inverted from the bass note (B, A, G, F, E, D, C, B). The fourth is inverted from the fifth (A, G, F, E, D, C, B, A). The fifth is inverted from the sixth (G, F, E, D, C, B, A, G). The sixth is inverted from the seventh (F, E, D, C, B, A, G, F). The seventh is inverted from the octave (E, D, C, B, A, G, F, E). The eighth is inverted from the ninth (D, C, B, A, G, F, E, D). The ninth is inverted from the tenth (C, B, A, G, F, E, D, C). The tenth is inverted from the eleventh (B, A, G, F, E, D, C, B). The eleventh is inverted from the twelfth (A, G, F, E, D, C, B, A). The twelfth is inverted from the thirteenth (G, F, E, D, C, B, A, G). The thirteenth is inverted from the fourteenth (F, E, D, C, B, A, G, F). The fourteenth is inverted from the fifteenth (E, D, C, B, A, G, F, E). The fifteenth is inverted from the sixteenth (D, C, B, A, G, F, E, D). The sixteenth is inverted from the seventeenth (C, B, A, G, F, E, D, C). The seventeenth is inverted from the eighteenth (B, A, G, F, E, D, C, B). The eighteenth is inverted from the nineteenth (A, G, F, E, D, C, B, A). The nineteenth is inverted from the twentieth (G, F, E, D, C, B, A, G). The twentieth is inverted from the twenty-first (F, E, D, C, B, A, G, F). The twenty-first is inverted from the twenty-second (E, D, C, B, A, G, F, E). The twenty-second is inverted from the twenty-third (D, C, B, A, G, F, E, D). The twenty-third is inverted from the twenty-fourth (C, B, A, G, F, E, D, C). The twenty-fourth is inverted from the twenty-fifth (B, A, G, F, E, D, C, B). The twenty-fifth is inverted from the twenty-sixth (A, G, F, E, D, C, B, A). The twenty-sixth is inverted from the twenty-seventh (G, F, E, D, C, B, A, G). The twenty-seventh is inverted from the twenty-eighth (F, E, D, C, B, A, G, F). 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The forty-first is inverted from the forty-second (F, E, D, C, B, A, G, F). The forty-second is inverted from the forty-third (E, D, C, B, A, G, F, E). The forty-third is inverted from the forty-fourth (D, C, B, A, G, F, E, D). The forty-fourth is inverted from the forty-fifth (C, B, A, G, F, E, D, C). The forty-fifth is inverted from the forty-sixth (B, A, G, F, E, D, C, B). The forty-sixth is inverted from the forty-seventh (A, G, F, E, D, C, B, A). The forty-seventh is inverted from the forty-eighth (G, F, E, D, C, B, A, G). The forty-eighth is inverted from the forty-ninth (F, E, D, C, B, A, G, F). The forty-ninth is inverted from the fiftieth (E, D, C, B, A, G, F, E). The fiftieth is inverted from the fifty-first (D, C, B, A, G, F, E, D). The fifty-first is inverted from the fifty-second (C, B, A, G, F, E, D, C). The fifty-second is inverted from the fifty-third (B, A, G, F, E, D, C, B). The fifty-third is inverted from the fifty-fourth (A, G, F, E, D, C, B, A). The fifty-fourth is inverted from the fifty-fifth (G, F, E, D, C, B, A, G). The fifty-fifth is inverted from the fifty-sixth (F, E, D, C, B, A, G, F). The fifty-sixth is inverted from the fifty-seventh (E, D, C, B, A, G, F, E). The fifty-seventh is inverted from the fifty-eighth (D, C, B, A, G, F, E, D). The fifty-eighth is inverted from the fifty-ninth (C, B, A, G, F, E, D, C). The fifty-ninth is inverted from the sixtieth (B, A, G, F, E, D, C, B). The sixtieth is inverted from the sixty-first (A, G, F, E, D, C, B, A). The sixty-first is inverted from the sixty-second (G, F, E, D, C, B, A, G). The sixty-second is inverted from the sixty-third (F, E, D, C, B, A, G, F). The sixty-third is inverted from the sixty-fourth (E, D, C, B, A, G, F, E). The sixty-fourth is inverted from the sixty-fifth (D, C, B, A, G, F, E, D). The sixty-fifth is inverted from the sixty-sixth (C, B, A, G, F, E, D, C). The sixty-sixth is inverted from the sixty-seventh (B, A, G, F, E, D, C, B). The sixty-seventh is inverted from the sixty-eighth (A, G, F, E, D, C, B, A). The sixty-eighth is inverted from the sixty-ninth (G, F, E, D, C, B, A, G). The sixty-ninth is inverted from the seventieth (F, E, D, C, B, A, G, F). The seventieth is inverted from the seventy-first (E, D, C, B, A, G, F, E). The seventy-first is inverted from the seventy-second (D, C, B, A, G, F, E, D). The seventy-second is inverted from the seventy-third (C, B, A, G, F, E, D, C). The seventy-third is inverted from the seventy-fourth (B, A, G, F, E, D, C, B). The seventy-fourth is inverted from the seventy-fifth (A, G, F, E, D, C, B, A). The seventy-fifth is inverted from the seventy-sixth (G, F, E, D, C, B, A, G). The seventy-sixth is inverted from the seventy-seventh (F, E, D, C, B, A, G, F). The seventy-seventh is inverted from the seventy-eighth (E, D, C, B, A, G, F, E). The seventy-eighth is inverted from the seventy-ninth (D, C, B, A, G, F, E, D). The seventy-ninth is inverted from the eightieth (C, B, A, G, F, E, D, C). The eightieth is inverted from the eighty-first (B, A, G, F, E, D, C, B). The eighty-first is inverted from the eighty-second (A, G, F, E, D, C, B, A). The eighty-second is inverted from the eighty-third (G, F, E, D, C, B, A, G). The eighty-third is inverted from the eighty-fourth (F, E, D, C, B, A, G, F). The eighty-fourth is inverted from the eighty-fifth (E, D, C, B, A, G, F, E). The eighty-fifth is inverted from the eighty-sixth (D, C, B, A, G, F, E, D). The eighty-sixth is inverted from the eighty-seventh (C, B, A, G, F, E, D, C). The eighty-seventh is inverted from the eighty-eighth (B, A, G, F, E, D, C, B). The eighty-eighth is inverted from the eighty-ninth (A, G, F, E, D, C, B, A). The eighty-ninth is inverted from the ninetieth (G, F, E, D, C, B, A, G). The ninetieth is inverted from the ninety-first (F, E, D, C, B, A, G, F). The ninety-first is inverted from the ninety-second (E, D, C, B, A, G, F, E). The ninety-second is inverted from the ninety-third (D, C, B, A, G, F, E, D). The ninety-third is inverted from the ninety-fourth (C, B, A, G, F, E, D, C). The ninety-fourth is inverted from the ninety-fifth (B, A, G, F, E, D, C, B). The ninety-fifth is inverted from the ninety-sixth (A, G, F, E, D, C, B, A). The ninety-sixth is inverted from the ninety-seventh (G, F, E, D, C, B, A, G). The ninety-seventh is inverted from the ninety-eighth (F, E, D, C, B, A, G, F). The ninety-eighth is inverted from the ninety-ninth (E, D, C, B, A, G, F, E). The ninety-ninth is inverted from the hundredth (D, C, B, A, G, F, E, D). The hundredth is inverted from the hundred-first (C, B, A, G, F, E, D, C). The hundred-first is inverted from the hundred-second (B, A, G, F, E, D, C, B). The hundred-second is inverted from the hundred-third (A, G, F, E, D, C, B, A). 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**A.** Anything from five to eight years, and even longer. It all depends upon the postulant's natural endowments, education, and the amount of time required for the acquisition of an assimilation of observation, of critical acumen, of artistic insight and of careful and accurate interpretation. It is a long and arduous process, and I cannot tell this? Yes, and more, voice, for a singer, and a very necessary factor, for an operatic singer, will not command success; several factors are necessary.

cial years in study in order to acquire a firm, pure attack, steady *sostenuto*, to which must be added perfect technique. The student must have added perfect technique to all essential elements, before the while-artist can begin to work with musical power. The student must have a firm grasp of literary and literary knowledge and study. By literary knowledge, I mean (as I have said before) that which is commonly so called) is included, as well as the language of the world. The student must be able to read with ease and fluency at the age of sixteen or seventeen, might be ready to read at the age of fifteen or sixteen, or thirteen or four; and a man, who begins at the age of eighteen or nineteen, comes, some are ready to read at the age of sixteen or seventeen.

[illegible][illegible]

after five years' study. As a general rule, the students who enter an operative career prematurely (after a too brief period of preparation, usually less than three years) are bound to be usually less than the average. I think you are right—it is a new thing to that word "descent" (which I have never seen before). I made her debut at the age of sixteen, but was promptly withdrawn for the sake of her health. I was not drawn for the first time until about some two years later, in London. Jenny Lind was sixteen when she first appeared, but at the age of twenty she gave up the public life and married. I appeared in Paris and Berlin during three years, and then retired to my native country. After five years of seclusion, I appeared only in concert.

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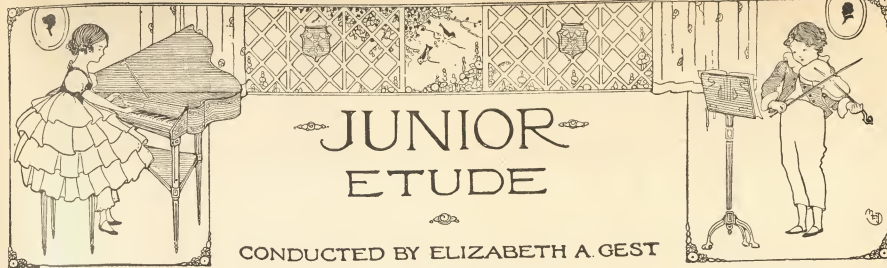


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## A Trip Through Musicland

By Constance McGlinchec

(Continued from August Etude)

One of the prettiest roads in this country—and there are so many—is Modulation Avenue. Let's take it! The first part is flat country, which the sun's rays sweep almost without an obstruction, so that in places the colors are deeper than in others; but the general topography is flat. Its shrubbery, grass and trees are of the lighter shades of green. We find many graceful birch trees, blue ragged-robin flowers, yellow fields of golden-rod. In the Double Flats there are hardly any hills. The roads are curvy and so narrow in many places and the shrubbery is so thick on either side of us that it seems almost as if we were cutting our own path through Nature's confusion.

Presently an abrupt turn brings us onto another and better road, where the whole character of the landscape seems quite suddenly changed—so quickly, indeed, that we notice only that everything seems sharper. This, then, must be the Sharp country. The colors here are all deeper and richer. Our road leads through great stretches of pine forest, past beautiful deep blue lakes whose shores are great, sharp, graceful curves. How clear the sky is, and how unusually bright the sunshine and flowers in the Double Sharp! This road goes over a series of quite steep hills which make the driving rather difficult, but we will swing off somewhere soon.

Loretta smiled gratefully, and, wiping away her tears on the corner of her apron, because she had left her handkerchief on the piano, she put on her coat and hat and, tucking her music roll under her arm, said "good-bye," hurried out of the door and skipped down the street without a thought of what her refusal to play had meant to her teacher.

She had not gone very far before she saw a crowd of people looking at something in which they were very much interested.

Loretta edged her way until she was in front of the crowd. What she saw was a boy who had fallen off his bicycle and cut his head. He was very white and Loretta thought he was going to faint. Like her brother Joe did when he fell down stairs. Nobody tried to do anything until a young girl not very much older than Loretta stepped forward and, taking a clean pocket handkerchief out of her bag, bound it carefully over the wound after cooling his temples with water. The boy thanked her and said, "Gee, that makes me feel a whole lot better."

As she turned to go away, Loretta heard somebody say, "How could you do it with all those people looking at you?" "I wasn't thinking about the people," replied the girl. "It was the right thing to do, and I did it the best that I could." Loretta was ten years old and large for her age, but when she thought of what she had heard the young girl say, and remembered how foolishly she had behaved

## The Right Thing to Do

By Anna M. Taylor

Miss ALCOIT was a lady who taught boys and girls how to play on the piano. She was going to give a musicale, but when she went to put Loretta, Dean's name on the program, because she thought she was one of her best pupils, that little girl burst into tears sobbing, "I can't, I can't play with so many people looking at me." Miss Talcott's face showed her disappointment, but, putting her arm around Loretta she tried to persuade her to change her mind. Nothing she said or did could make Loretta forget the horror of being "looked at."

Feeling it was useless to try to gain her consent, her teacher told her to dry her eyes and she would take her name from the list, although she knew how grieved her mother and father would be not to see their daughter's name among the performers.

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over people looking at her at the musicale, she felt as small as her baby brother, who was not big enough to reach the piano keys without being lifted on to the stool. The more she thought of her selfishness and ingratitude, the more ashamed she felt, until, before she had finished her lunch she said, "Mother, please excuse me; I can't wait to eat any dessert because I've got to tell Miss Talcott something I ought to have told her before."

She ran so fast, it was almost a breathless little girl who stood tugging at Miss Talcott's front-door bell; and it was a very happy music teacher, who, when she opened the door was greeted with the news that her pupil did not want her name, "scratched off the program."

## Club Corner

**DEAR JUNIOR ETUDE:**  
Our music teacher has a music club which meets every month. We have on our program: Telling musical stories, reciting music poems, playing the guitar and lute. We enjoy it very much. When we play we have a piano, who plays the cello and something about him or her. Then in every June and December our teacher has a recital. Our mothers see how we are getting along in our studies. From your friends,  
DORIS AND FRANCES LIGHTBIE,  
(Ages 11 and 12).

**DEAR JUNIOR ETUDE:**  
Two years ago this past November, the Junior Music Club of Montrose Colorado was started with eight girls, under the supervision of Mrs. E. L. Brand. The officers of the club are president, vice-president, secretary and treasurer. The club now has a membership of about twenty-five. This club meets every two weeks at the home of the president. We have many volunteers' programs and sometimes one certain child has the program alone. We study different composers and have a program by some of our composers. We often give public programs. One afternoon a Benedicte Program was given for a little girl who is in the hospital. The club belongs to the National Federation, and we expect them to help us in our program. Yours truly,  
MATTHEW HUTCHINGS,  
(Chairman of Committee)  
GENEAL PENCE,  
NOLA NICHOLS.

## Question Box

**DEAR JUNIOR ETUDE:**  
I am eleven years old and I have only taken music lessons since March of last year. I can read well, but I cannot remember. If you could tell me a remedy I would be glad. It takes me many times to learn a new piece. I am the youngest girl to school here.

M. M. (Age 11), Texas.  
**Answer:**—There is no really easy way to learn music easily than to others. As you say you are a good reader, you should be able to learn music by memorizing, and consequently you develop your reading ability by memorizing. One of the great secrets in memorizing is to pay strict attention to what you are doing. Concentration is another is to memorize only a few measures at a time. Instead of whole pieces and the last is to have a great deal of patience and "stick-to-itiveness."

## A Rondeau

By Lynne Roche

To play a note is lots of fun  
If once the trick is well begun  
Just raise the finger, bow to high,  
Hold it awhile, then let it fly  
Quick to the key; and all is done.  
But, should an o'er-ambitious son  
Attempt a piece, scale to run  
Too soon; a fight 'twill be to try  
To play a note.  
Beware, my child, and wisely shun  
If good by no due effort won;  
Take time to rest each note; and vie  
That each outlast the last; then high  
Will be the time 'twill owe you none  
To play a note.

## Mid-Summer Night's Dream

I dreamed a dream  
One summer night,  
That I had learned  
My scales just right.

I'm trying now  
To make it true;  
I really wish  
It were, don't you?

(Continued on page 706)

## JUNIOR ETUDE—Continued

## A Trip Through Musicland

(Continued from page 705)

clear that we can see the little pebbles on the bottom and it ripples along in such a graceful, easy, carefree way.

Here we are, coming out at the other end of the reservation. Which way shall we go now? The road to the right is Lazy Street. A few cars go down there; but what does the sign say? "To Technic River Speedway." We'll go to the left. There is just a little short street before we enter the Speedway; but I think we had better stop at this filling-station and get some more Ambition.

All right, now we are off again. Oh, here is the river! Isn't it wonderful? And just look what a strong, swift current it has! The Speedway is quite low, but very lovely.

Wouldn't you like to go a little farther and see Imagination County? I knew you would. Then we must go inland for a while through the towns of Good Memory, Courage, Polio, Dramatic High-lands, and Expression-by-Emotion. Each of these towns is so interesting that we enjoy the ride immensely. Do you see that hill ahead? It is called "Never-Stop-Trying-Hill." We drive up it—and what a view greets us! That hill miles back is Beginning Hill; and do you see the Technic River? I do. And look! Straight down that street is Imagination Ocean!

Everybody's curiosity is aroused, so we drive down. We find ourselves on Inspiration Beach on the Ocean of Imagination. Let us go in bathing! All plunge in! This is the only beach in the world where the water and sand can inspire you this way and make you dream such wonderful dreams.

When we come out of the water, we get some "keep-it-ups," a special kind of confection sold only here. We have so much fun! And then—well—nobody wants to go back.

So we take a cottage in the "Colony of Workers," and stay—always doing our very best to give to the world something of all the wonderful Beauty we have seen and known!

## Letter Box

DEAR JUNIOR ETUDE: I have enjoyed your page since last January, when I started to take THE ETUDE. I saw so many interesting letters in this month's JUNIOR ETUDE that I decided I would write one.

I am very much interested in music, especially that of the piano. I take piano lessons from the Unadvised Sisters at St. Patrick's Cathedral. I do not take lessons during the summer months and THE ETUDE helps me greatly to keep in practice.

I will enter high school next fall, and I intend to take up the concert work.

We have quite a lot of musical talent in our little town. The "Columbia" Piano was purchased not long ago, and within the last two school years, the "Columbia" has been given to the high school.

I am afraid my letter is getting too long. From your friend,  
HELEN C. DORAN,  
Nebraska.

DEAR JUNIOR ETUDE: I have just seen many letters from Oklahoma, so I thought I would write one.

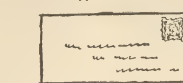
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From your friend,  
DOROTHY KANE (Age 12),  
Oklahoma.

## Evolution of an Orchestra

Viola  
Trombone  
Bassoon  
Flute  
Oboe  
Horn  
Celeste  
Trumpet  
Violin  
Clarinet  
Piccolo

The JUNIOR ETUDE contests which have been discontinued during August and September will be resumed next month. The answers to the May contest will appear in October.



DEAR JUNIOR ETUDE:

I hope I will see my letter in print. I am the secretary of the Hammond High School Club. Our motto is "I can if I try." At our last meeting we decided to enter the contest to win a prize for our library, as there is such a demand for it. We all enjoy our club very much.

From your friend,  
MANUELA E. GERTING (Age 10),  
Indiana.

DEAR JUNIOR ETUDE:

After reading the JUNIOR letters, I feel that I would like to have a part in them. I am fifteen years of age, and a sophomore in high school. I live in California, in a very small place, and not having any teacher here for the piano, I have to go to San Jose, twenty-five miles away, making fifty miles round trip, once a week, for my lesson.

My father being poor and my means expensive, I am making my expenses by teaching piano to ten boys and girls, with the guidance of my teacher. I hope to start a music club soon. I know it keeps interest among the pupils.

My teacher has such a large class that she has to have five recitals, and they are divided into different groups. I played in the college group.

I live five miles from school, so I have to start early in the morning, and I get home late in the afternoon, which leaves only a short time to practice.

From your friend,  
EVA WINTERHALL (Age 15),  
California.

N. B. Here is another music student who loves music and is willing to give up all kinds of inconveniences and troubles in order to take lessons. I hope these letters will give some people a little bit of insight of things, once in a while?

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Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

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**SUNDAY MORNING, November 7th**

ORGAN  
Morning Prelude ..... Cummings  
ANTHEM  
(a) O Come Let Us Sing ..... Rockwell  
Unto the Lord ..... Wolcott  
(b) My With ..... Gounod  
OFFERTORY  
O Divine Redeemer! (Duet, S. and A.) ..... Gounod  
ORGAN  
Festal March ..... Strang

**SUNDAY EVENING, November 7th**

ORGAN  
Herculese ..... Barrell  
ANTHEM  
(a) Praise the Lord, O My Soul ..... Jones  
(b) God is Love ..... Marks  
OFFERTORY  
Is It for Me? (Solo, S.) ..... Stults  
ORGAN  
Alleluia! Alleluia! ..... Armstrong

**SUNDAY MORNING, November 14th**

ORGAN  
Chorus Celeste ..... Strang  
ANTHEM  
(a) God Be Merciful Unto Us, Wood  
(b) The Lord Reigneth ..... Baines  
OFFERTORY  
God Cares (Solo, A.) ..... Nicholas  
ORGAN  
Grand Chorus in A Minor, Cummings

**SUNDAY EVENING, November 14th**

ORGAN  
Cantata ..... Paulkes  
ANTHEM  
(a) O Lord, Thou Hast Ascended ..... Roberts  
(b) The Homeland ..... Schnecker  
OFFERTORY  
Blessed is the Man (Duet, T. and B.) ..... Hosmer  
ORGAN  
Minuetto in G ..... Galbraith

**SUNDAY MORNING, November 21st**

ORGAN  
Sabbath Calm ..... Christiani  
ANTHEM  
(a) Gloria in Excelsis ..... Farmer  
(b) Far From My Heart ..... Rathbun  
OFFERTORY  
Lead On, O King Eternal (Solo, T.) ..... Marso  
ORGAN  
Allegro Con Brio ..... Roberts

**SUNDAY EVENING, November 21st**

ORGAN  
Shepherds' Pipes ..... Harris  
ANTHEM  
(a) Shepherd, With Thy Tender Love ..... Fiedlein  
(b) God that Madest Earth and Heaven ..... Stults  
OFFERTORY  
At Eve it Shall be Light (Duet, S. and T.) ..... Pontius  
ORGAN  
Festival March ..... Kern

**SUNDAY MORNING, November 28th**

ORGAN  
Cathedral Shadows ..... Lemare  
ANTHEM  
(a) Prepare Ye the Way of the Lord ..... Garrett  
(b) The Earth is the Lord's ..... Lerman  
OFFERTORY  
More Love to Thee (Solo, A.) ..... Day  
ORGAN  
Postlude in G ..... Read

**SUNDAY EVENING, November 28th**

ORGAN  
At Evening ..... Kinder  
ANTHEM  
(a) Harken Unto Me, My People ..... Sullivan  
(b) I Heard a Great Voice ..... Marks  
OFFERTORY  
Search Me, O God (Duet, S. and B.) ..... Marks  
ORGAN  
Postlude in F ..... Roberts

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